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LITERATURE.

Studies in Literature, 1789-1877. By Edward Dowden. (London: C. Kegan Paul & Co., 1878.)

BESIDES the now decried criticism which starts with certain hard-and-fast rules and prejudices, and simply measures the work to be criticised by these: besides the more fashionable and wiser criticism which does its best to take in the whole of its subject and give back such a reflexion as the nature and peculiarities of the critic's mind may be able to supply, there is a third possible way of criticising. The critic of this kind takes his subjects and asks to know their opinion on certain points which appear to him of supreme importance. He extracts their answers as best he can, and then sets himself to work to find out how and why they think thus. He aims, in short, at making a philosophical study of each writer rather than a literary representation of his idiosyncrasy. One advantage of this method when it is pursued by a thoughtful and instructed person is that it is pretty sure to be full of suggestion and improvement to the reader. Its disadvantage, even when pursued by such a one, is that it is apt to furnish a one-sided and incomplete view of the subject, and to supply rather what Wordsworth called "a chain of extremely valuable thoughts" than an adequate and integral critique.

It is to this third class of criticism that most of the essays which Prof. Dowden has here reprinted belong; and they are remarkable specimens of their kind both in its merits and its defects. On the one hand, they are crammed with thought, and it must be an exceedingly dull, or a wonderfully unreceptive, person who puts them down without feeling that he has enriched by a goodly amount his stock of theses to be argued about in solitary walks and other times of meditation. On the other hand, Prof. Dowden's method has sometimes led him into strange places. Thus he remarks that Victor Hugo's art "contributes little to the formation of the wise adult conscience." Without levity, we must say that it seems to us that it would be a remark as relevant to poetical criticism to say that the leaves and covers of the poet's books would contribute little, if burnt, to the warming of the cold adult body. But this is an instance of defect chargeable rather on the method than on the man; and it must be confessed that there are few other instances of such unguarded methodical excess. Generally Prof. Dowden's criticisms, whether we accept them as adequate or not,

must be admitted to be of much weight as far as they go; and that in the direction of stimulating thought is, as we have already said, a very long way.

The book contains thirteen essays, all of which are fairly, if not perhaps very closely, connected by a community of object rather than of subject. The first three deal generally with certain characteristics of cis-revolutionary literature, the last ten with particular exponents of those tendencies. One only of these seems to us to be out of place, though the essay itself is one of the best of the book, and that is the article on Landor; for of Landor it may surely be said, and indeed Prof. Dowden seems himself to admit, that he belongs to the post-revolutionary time merely as a matter of chronology. Its characteristics influenced him only as every man must of necessity be influenced by the characteristics of his time, the influence being purely external and modifying, not causal in the least. No such objection can be brought against the studies of Mr. Tennyson and Mr. Browning, of George Eliot and Victor Hugo, of the *Parnasse*—or rather of a few of its members—and of Whitman, of Lamennais and of Quinet. This is a goodly range of subject, and it speaks well for Prof. Dowden that he is able to cover it successfully. Range of knowledge is, indeed, one of his strongest points. There may be nothing extraordinary in a knowledge of the work of Ebenezer Elliott, and nothing extraordinary in a knowledge of the work of Leconte de Lisle. But one feels that the man who has given himself the trouble to read two poets who lie so widely apart is not dealing with literature from any contracted or specialist point of view. Particularly good, to our thinking, are the essays on Lamennais and Quinet, the former being by far the best. Prof. Dowden is obviously most at home in dealing with men and women of letters who have been strongly imbued with the practical spirit, and among such, odd as it may seem to those whose acquaintance with Lamennais extends no further than to the *Paroles d'un Croyant*, the author of that strange book must surely be ranked. It is this attraction of Prof. Dowden towards the literature of conduct which makes him dwell so lovingly on Wordsworth, on George Eliot, and on Whitman, a trio which may again seem an odd one to the unlearned. It makes him, too—as all such attractions will sometimes—a little unjust. We have cited one remark of his about Victor Hugo, for whom he has, notwithstanding, a great and eloquently expressed admiration. Here is another:—"Nearly every collection of his poems is prefaced with a page of prose, the purport of which is, 'Observe how beautiful, how interesting an attitude my soul assumes in the following volume.'" We cannot help thinking how exceedingly angry Prof. Dowden would be with anyone who should criticise George Eliot in this spirit. On the other hand, as an instance of the thoughtful and pregnant quality which we have praised in these essays we may mention the remark in the contrast between the two leaders of contemporary English poetry that in the treatment of moral temptation Mr. Tennyson displays prudence tempted to give way to

passion, Mr. Browning passion tempted to give way to prudence. This is the kind of observation which is spread all over these essays, giving evidence of thought itself and calculated to excite thought in others. This of itself renders any detailed notice of the book in a limited space somewhat difficult, and we shall only, therefore, further say that, full of value as the study on "Some modern French Writers of Verse" is, it seems to us to labour under the defect of attempting to cover too much ground. The whole of it would not have been too much to have given to Leconte de Lisle, with whom Prof. Dowden has evidently much sympathy, and who, well as he deserves it, has never had due introduction to English readers. We should have been glad, too, to see Prof. Dowden work out his proposition that the author of *Le Runois* and *Le Jugement de Komor* has come nearer the pole "opposite to Musset and the poetry of the heart than either Gautier or Baudelaire." We are not sure that we quite understand this expression, which seems to be a kind of development of the old antithesis between the poetry of sentiment and that of reflection. Yet it seems strange that anyone should rank Gautier or Baudelaire in opposition to poets of sentiment.

One word as to the manner of these essays. They are written with extreme care and in a somewhat elaborately designed style, much of which is very good and worth the attention of students of English prose. But Prof. Dowden's hand does not seem quite sure of its instrument, and the result is sometimes sundry slips upward into exaggerated metaphor, and sometimes downward into platitude. One very curious blemish we are surprised to find in so careful a writer. The use of the word *élite* as an English adjective cannot possibly be defended. With this vindication of the right to carp possessed by all critics in virtue of their descent from Momus their father and Zoilus who begat them, we return thanks to Prof. Dowden for certainly the most thoughtful book of literary comment which we have seen for a long time.

GEORGE SAINTSEURY.

History of the English People. By John Richard Green, M.A., Honorary Fellow of Jesus College, Oxford. Vol. II. The Monarchy, 1461-1540. The Reformation, 1540-1603. (London: Macmillan & Co., 1878.)

It is a pity—though the thing is hardly to be expected—that when one author is induced to undertake both a short history and a longer one of the same subject, he does not finish the long history first and publish the short one after it. In the present instance it is more than probable that the longer history would never have been written if the shorter had not attained an amount of success, and also called forth an amount of criticism, far greater than most books. The satisfaction which the author must have derived from the deserved popularity of his former work was no doubt clouded by the revelation of a multitude of errors; and though such a discovery was no more than in the nature of things ought to have been

anticipated—for who can write a history, especially a general history, without mistakes?—it was a question whether the inaccuracies pointed out did not in this case go far to discredit many of those rapid generalisations upon which the telling interest of the book depended. The result evidently has been that Mr. Green has been led to reconsider a considerable number of his former statements, and to rewrite at greater length the *History of the English People*.

How far, when the new work is completed, he will have succeeded in justifying the main idea of the former one remains to be seen. In the present instalment his success has not been great. His original idea, it is clear, was that the history of England had been generally related too much apart from the history of the people—which, indeed, is perfectly true; and that it was desirable to write a history of the people, as much as could be, apart from the history of their sovereigns—which is much more questionable. The division of English history into reigns and dynasties was accordingly scouted, and other epochs introduced as far as practicable, even though the definition of those epochs was often not a little arbitrary. It was a history of the people and of popular movements—not of princes, nor of battles, nor even of great events, that Mr. Green had made it his aim to write.

Yet for the period treated in the present volume it is indicated even on the title-page that two subjects mainly occupy the attention; the first being the Monarchy and the second the Reformation; and there is no doubt about the fact. We may, indeed, take some exception to a mode of representing these facts, which taken literally would imply that "the Monarchy" began in 1461 and ended in 1540, and that "the Reformation" began in 1540 and came to an end in 1603. Why ever the year 1540 should have been selected as a turning-point at all, it is difficult to understand; for the death of Cromwell led to nothing new, though his administration was a great epoch. The truth, however, is, beyond all question, that the history of the English people themselves is, under the Tudors, to an unusual degree bound up with, or rather absorbed in, the history of the Monarchy, and of a Reformation which made the monarch the supreme head of the Church. It was not, indeed, as Mr. Green called it in his former work, a "new Monarchy," but it was certainly a monarchy in which the power of the Crown was developed to an extent that had not been seen before. Nor does Mr. Green even yet state the case quite truly when he says, at the commencement of this volume, that liberty "suddenly disappeared" at the close of the Wars of the Roses, or that if English freedom was not utterly destroyed, it was arrested for more than a hundred years. Sudden changes of this sort do not take place quite so easily as is often represented; but then Mr. Green believes in what is evidently even now a very popular idea, that in the preceding age a great deal of liberty had been won by a long Parliamentary contest with the Crown—a thing of which, as I lately pointed out in the ACADEMY, there is no real evidence. So, of course, he considers

the character of the monarchy from Edward IV. to Elizabeth "something strange and isolated in our history."

Now, in histories, whether short or long, we are accustomed to look for some broad generalisations; but in a long history, at least, we might expect some degree of careful and accurate detail. It is a fault inherent, apparently, in the very plan of Mr. Green's work, that he never can give his mind to the real working out in detail of any political facts at all. All he wants is the history of the people; and what are wars, battles, negotiations, and diplomacy, royal marriages, papal Bulls, and a number of other high matters, in comparison with this? No doubt even fighting is not done without the "people," and the causes from which wars and revolutions arise are traceable ultimately to cabinet councils, so that affairs of State, even in this aspect, may fairly engage some little attention. But of these Mr. Green can afford to take only the briefest possible survey, and having apparently taken his facts for the most part second-hand, he sums them up in the same hasty, generalising way in which he speaks of the character of the Tudor monarchy.

If, for instance, there were any facts in political history to which we might have expected him to devote special attention, it is surely the facts relating to the original betrothal of Henry VIII., as prince, to Catharine of Arragon—facts which afterwards formed the pretext of Henry's breach with Rome, and are, therefore, one may say, the very starting-point in the history of the Reformation. Yet the account given by Mr. Green of this affair is a perfect marvel of inaccuracy. Indeed, it is such a curiosity in its way that, to do it justice, it must be quoted entire:—

"Catharine, however, was widow almost as soon as wife, for only three months after his wedding Arthur sickened and died. But a contest with France for Southern Italy, which Ferdinand claimed as King of Aragon, now made the friendship of England more precious than ever to the Spanish sovereigns; and Isabel at once pressed for her daughter's union with the King's second son Henry, whom his brother's death left heir to the throne. Such a union with a husband's brother startled the English sovereign. In his anxiety, however, to avoid a breach with Spain, he suffered Henry to be betrothed to Catharine, and threw the burthen of decision on Rome. As he expected, Julius II. declared that if the first marriage had been completed, to allow the second was beyond even the papal power. But the victories of Spain in Southern Italy enabled Isabel to put fresh pressure on the Pope, and on a denial being given of the consummation of the earlier marriage, Julius was at last brought to sign a Bull legitimating the later one. Henry, however, still shrank from any real union. His aim was neither to complete the marriage, which would have alienated France, nor to wholly break it off, and so to alienate Spain. A balanced position between the two battling powers allowed him to remain at peace, to maintain an independent policy, and to pursue his system of home government. He met the Bull, therefore, by compelling his son to enter a secret protest against the validity of his betrothal; and Catharine remained through the later years of his reign at the English court, betrothed but unmarried, sick with love-longing and baffled pride."

Where did Mr. Green get this version of the story? That last touch about the

love-longing and baffled pride has a slight air of Mr. Hepworth Dixon about it; but, any way, the statements in the above extract are throughout almost the exact opposite of the truth. It is not true, in the first place, that Queen Isabella "at once" pressed for her daughter's union with Henry. That which she and Ferdinand at once pressed for on hearing of Prince Arthur's death was that Catharine should be sent back to Spain, and the dowry which had been given with her repaid. Henry VII., however, did not think himself bound to repay the dowry, and Isabella was willing to adjust the dispute by the conclusion of the second marriage. As to the English king having been "startled" by a proposal to marry a deceased husband's brother, it is not very likely; for instead of Isabella's proposal shocking him, he, on the contrary, shocked Isabella soon afterwards by a proposal to marry Catharine himself. The man who could offer to wed his own daughter-in-law (and what was more, the proposal was immediately after his own wife's death) could scarcely have been so easily shocked himself. Then as to the decision of Julius II., the fact is distinctly otherwise; for the dispensation expressly allowed the second marriage, even though the first had been consummated. If it had not done so, indeed, Henry VIII. would have had better grounds for protesting against its validity than those which he was actually able to produce.

Again, in speaking of the power of Henry VIII., which he shows to have been increased and consolidated by the policy of Thomas Cromwell, Mr. Green ventures on a statement regarding the character of the Reformation which is contradicted most emphatically in a document with which he ought to be familiar. We are told that Cromwell "could claim for the monarchy the right of dictating at its pleasure the form of faith and doctrine to be taught throughout the land." Mr. Green has surely forgotten that the Thirty-Nine Articles were agreed to in Convocation in the year 1562—that is to say, less than thirty years after the period of Cromwell's greatest ascendancy—and that in Article 37 it is distinctly declared—

"We give not to our princes the ministering either of God's Word or of the Sacraments . . . but that only prerogative which we see to have been given always to all godly princes in Holy Scripture by God himself; that is, that they should rule all states and degrees committed to their charge by God, whether they be ecclesiastical or temporal, and restrain with the civil sword the stubborn and evil-doers."

The Church, therefore, never conceded to the sovereign the ministering of God's Word, or the definition of faith and doctrine, which Mr. Green says Cromwell claimed for him. It yielded, no doubt, everything short of that, but that it did not.

Now, errors of this sort—and there are various others of the same character—invalidate not merely the particular passages in which they occur, but the whole conception of the political history of the period; and they are clearly due to a wrong mode of going to work in the first instance. Mr. Green was so anxious to get at the history of

the "people," that at first he let the politics alone; and when he did apply his mind to them, he was content to take a few broad general views from untrustworthy authorities. This, indeed, was almost inevitable, and must be the case, it is to be feared, with those who select special subjects out of modern history, until a new race of general historians has condensed and made intelligible to the reading public the results of all the research of modern times. We shall understand the real history of the English people a good deal better when we know more about the kings under whom they lived, and the objects which those kings were pursuing; for the most essential point, after all, about the people is the relation in which they stood to their sovereigns.

On the whole, though this is doubtless a work of very considerable labour, it is scarcely an improvement upon the *Short History*. That publication had undoubtedly the merit of a certain unity which is the never-failing characteristic of a really able book. The author had devoted much attention to the best interpreters of each particular epoch of English history, and had combined the results of his reading in one vivid and interesting narrative. The book had the interest of a connected essay. It has not gained in attractiveness by the amplification of the original design, and the filling in of a quantity of matter about subjects passed over in the first instance. Nor, I fear it must be owned, is the falling off in interest compensated by very much greater accuracy than before. Still, it is the result of a larger survey and more mature reflection; and the many readers who gave such a cordial welcome to the first book will do well to bestow some attention on its successor.

JAMES GAIRDNER.

Life in the Mofussil; or, The Civilian in Bengal. By an Ex-Civilian. (London: C. Kegan Paul & Co., 1878.)

THIS autobiography of a Bengal civilian during twelve years of service in India is a remarkable record of the existence that Englishmen enjoy or endure, according to their disposition, while administering justice and realising revenue in the far East. The writer is fortunately one of those who have enjoyed their life. He takes the bright side of everything, is always cheerful and good-humoured; and, though his experiences have often been bitter and his fortune harsh, it is with genuine enthusiasm that he speaks of his own service and work devoted to a career "the finest in the world." The climate, he admits, is exhausting. From the first of April to the first of November there are, he thinks, very few Europeans in the plains of Bengal who can say that they feel really well. He gives the following description of the hot weather in Tirhoot:—"Every window closed to keep out the dense clouds of dust whirled along by the howling, tearing west wind, everything reduced to a state of tinder by the extreme dryness, the backs of all the books curled up, the ink too thick to flow from the pen, one's hair like tow, and a general sense of grittiness and hot discomfort that must be felt to be understood."

In the rainy season in Lower Bengal things

are even worse. A steamy heat, and drenching showers which are so incessant that the whole of the surrounding level rice-swamp as far as the eye can see is a sheet of water; when all your papers, books, and clothes are covered with mildew and damp; when the buzz of insects and the croaking of gigantic frogs silence the human voice, and hymenopterous swarms pollute the simple and unpalatable food that your faithful domestic servant has served up under difficulties, and your spirits fall to zero in such sunless skies—this is a picture of greater discomfort even than a hot season in Behar. To all this must be added expatriation, isolation in many cases, and, above all, the enforced separation from children and possibly from wife. But upon such topics the writer of *Life in the Mofussil* expatiates very sparingly; it is rather the pleasures and humours of society, and above all the interest of his own official work, on which he prefers to linger. He is proud to have been a member of a splendid service, to have inherited noble traditions, to have shared in a great administration. The solid advantages of the Civil Service are well known. You leap at once into independence; your field for action is immense; your occupation is full of interest and unlimited in variety; a sense of personal influence and power is pleasant. Your recreations are agreeable; the short sharp excitement of a game at rackets or lawn tennis after a long day's work, pig-sticking and tiger-shooting, riding and racing, may all be experienced in perfection. And then the keen feeling of enjoyment with which a civilian returns to Europe after an absence of years, the freshness of his sensations, the youthfulness of his ideas, the vigour of his appreciation, are a pleasure so unique that, all the drawbacks attendant on a voluntary exile in the tropics notwithstanding, it is hardly a subject for surprise that "An Ex-Civilian" should declare, as he does in the concluding lines of his book, that he retired from the service with poignant regret, and that the life of a civilian in India is to be envied.

The chief merit of "An Ex-Civilian's" volumes is their fidelity. They are less brilliant than the essays of a "Competition Wallah," but they are more valuable if accuracy is any test of value. They are quite exceptional in the truthful account they furnish of up-country life. The use of personalities was unavoidable from the method of treatment, but not an unkind expression occurs throughout. The identity of individuals is in all cases veiled. The cleverness and common-sense of the native subordinate officials, the elaborate dignity of the higher class of native noblemen with their decorous visits of ceremony, the indiscretion of the over-zealous English official (who is a far commoner type than the indolent and inefficient), the proverbial hospitality and generous reception accorded to the European traveller by all classes in the Mofussil, are described with kindly sympathy. Shrewd remarks on law and practice are interspersed with humorous anecdotes illustrating the premature introduction of Western ideas into a more backward civilisation. The book has its graver side also, for we

may trace in its pages a growing incompatibility between the governors and governed, which has recently been embittered by memories of the Mutiny and the increased worry of administering new taxes and of yielding vastly more work under more arduous conditions. The writer, however, does not devote himself to political considerations: the book is intended to be social and must be judged accordingly. As the observant and faithful record of a civilian's life it will be read with avidity in India; and it will, I trust, be read by many in England who feel (as surely all must feel) a curiosity to learn something of the life of Englishmen in a country so full of interest to us and so far away and different from our own.

H. J. S. COTTON.

The Position and Prospects of Catholic liberal Education. By the Hon. and Rev. William Petre. (London: Burns & Oates, 1878.)

The New Departure in Catholic liberal Education. By a Catholic Barrister. (London: Burns & Oates, 1878.)

THESE two pamphlets refer to a matter which has been the subject of lively controversy in the *Tablet* newspaper, and in Catholic circles, for some months past. A sub-commission on Higher Catholic Education was appointed at a conference in 1871, and the Rev. Father Purbrick made a special Report upon the evidence which was supplied. In that Report two or three very significant passages occur, which are well calculated to provoke anxious discussion:—

"I hold," he says, "that as schools for boys our colleges do a great and, in many respects, most satisfactory work. In morality they are infinitely superior to non-Catholic schools; they conscientiously train all comers, the dull as well as the clever, and secure a higher average of knowledge in a wider range of subjects. Still, if a comparison be made between the highest and cleverest boys at each respectively, I think that we do not come near Eton, Rugby, Cheltenham, Wellington, and some other non-Catholic schools, in three particulars—viz., first, in scholarship; secondly, and much more, in composition; . . . thirdly, in expansion of mind, earnestness of purpose, and definiteness of aim. This I attribute in part to our smaller numbers; . . . to the fact that we have but limited chances of comparison with other schools, even of comparison with the best; . . . lastly, to the terrible *vis inertiae* of comfortable, self-satisfied, mediocre, unambitious traditions. . . . Among our Catholic aristocracy I should say that there is a pretty universal sense of intellectual inferiority, by some acquiesced in, by some resented, by all deplored. The views of those converts whom I know are almost without exception identical with my own, not only as to our inferiority, but also, and very definitely and with strong conviction, as to its causes."

Mr. Petre, in his present pamphlet as in his former publications on the same subject, amplifies and enforces the same view as to the defects of the system of higher education among Catholics; and enumerates other causes which appear to him to account for those defects. He points out that the educational interests of his religious community have been until now almost entirely under the control of close corporations; and that Catholic schools, whether under the care of the Jesuits, of the Benedictine

or of the secular clergy, are to a large extent the sources from which the various corporate bodies draw both their revenues and their reinforcements. The schools are conducted exclusively by the clergy, even down to the lowest details of tuition; lay teachers are discouraged, yet "as all clerical corporations have other interests besides education, they are positively unable to give that pure, disinterested, and exclusive attention to educational science which any degree of excellence therein demands." Hence liberal education in such schools is "entangled with interests foreign to it, or restrictive of its fair growth, sometimes even inevitably in conflict with it." A further hindrance to the attainment of a high ideal of education in the Catholic schools is, in Mr. Petre's opinion, the prevalence in them of a system of *espionage* :—

"Supervision under panic, supervision demented, which is yearly irritating our boys out of all balance of intellect and out of all dignity of character—the spirit of ignorance and narrow-mindedness temporarily clothed in the garb of principles really foreign to it."

Accordingly, Mr. Petre pleads strongly for the adoption of some plan more nearly resembling the public-school life known to Protestants. His pamphlets are pervaded by a strong loyalty to his own Church, and filled with theories of education founded on a distinction between the *supernatural* virtues to be acquired in view of a pupil's eternal salvation, and the *natural* virtues tending to make him become a good citizen and a worthy member of a highly civilised and intellectual human society—theories for which it is difficult for a non-Catholic to find any intelligible basis. But his pamphlets contain throughout a sustained and earnest, often an eloquent, protest in favour of greater freedom and breadth in Catholic education, of a fuller recognition of the claims of modern science and literature, and of the importance of the civic virtues of manliness, self-control, and intellectual life. He accepts the establishment by the hierarchy of the Catholic University College at Kensington as a partial means of supplying the want, but is obviously not content with this provision until it is supplemented with some institutions less like foreign seminaries, and better suited to the character of English youth than the ordinary Catholic High School as it at present exists.

The reply to these arguments in the pamphlet of "A Catholic Barrister" does not strike an impartial observer as very conclusive. It is an acrimonious attack on Mr. Petre, criticising, often with a little justice, his somewhat pretentious and obscure style, and insinuating without much affectation of delicacy that the pamphlets are mere advertisements written in the interests of some pet educational project of Mr. Petre's own. On only one point does the "Barrister" reply definitely to the allegations of his opponent. He declares on the testimony of his own personal experience, that the system of *espionage* is at least not always adopted in Jesuit colleges :—

"Their educational system," he says, "is noted for its uniformity. Five of the very happiest years of my life were spent beneath the shelter of the Jesuits' roof. To them and to their care I owe

every good thing, moral or intellectual, that I may happen to possess, and I should feel myself guilty of the basest ingratitude if I stood silently by while their character or their system was assailed. In the Jesuit college where I and nearly 200 other boys spent the best days of my youth, *espionage* was a thing absolutely unknown. The fullest confidence was reposed in the honour and good feeling of the students, and rarely indeed was that confidence abused."

This testimony, however, is deprived of some of its weight by the grave and manifestly reluctant evidence of Mr. Langdale, who in a letter to the *Tablet* of January 17 says :—

"I believe the over-watchful discipline which still prevails in some of our colleges is not favourable to the development of that manliness and independence which so honourably mark the youths of the public schools of England. There can be no doubt that the rules and practice of our older and larger colleges still bear many traces of the days when they existed as foreign seminaries at Douay or Liège."

For the rest, the pamphlet of "A Catholic Barrister" is mainly filled with invectives and with irrelevant criticism of details. It does not, except by general and wholly unverified assertions, reply to the weighty criticisms of Father Purbrick and Mr. Petre, nor will it, we think, do much to reassure those of the higher Catholic laity who, while affectionately devoted to the ancient faith, desire for their sons a larger and more ennobling intellectual culture than has yet been within their reach.

On the merits of a discussion of this kind, it is difficult for one outside the religious communion in which it originated to form a trustworthy judgment. The soundness and care with which instruction is afforded in some of the Catholic colleges, especially in classics and mathematics, is attested by the great success often attained by Stonyhurst and Downside youths in the examinations of the University of London. But of the intellectual discipline, the moral tone, the life, the breadth of view, and the happiness which characterise such seminaries, none but Catholics can adequately judge. It is no discredit to these institutions that they do not court criticism and investigation. Shelter from secular authority, and from many influences which are operative upon other schools, is part of their essence, their *raison d'être*. "No college," says the Report, "under the charge of Religious could, even if it would, submit to a system of inspection and interference from without." In these circumstances the interest of the general public in what is after all a quasi-domestic controversy must be mainly that of friendly observers, who cannot doubt that if the Catholic laity are themselves alive to the need of a public school with freer air and more generous traditions, that need will ere long be supplied.

J. G. FITCH.

The Origin and Development of Religious Belief. By the Rev. S. Baring-Gould. (London: Rivingtons, 1878.)

THE author informs us that he has made little change in these two volumes before sending them out to the world a second time ten years after the first publication of the earlier of them. It is therefore unnecessary to say much of the deficiencies and

inaccuracies which might be collected from the earlier volume, which treats of all non-Christian religions except Mohammedanism, and contains a summary of the results of comparative study of such subjects as the Origin of Mythology, Mysticism, Sacrifice, Sacraments, and the like. Mr. Baring-Gould always shows himself a perfectly free thinker; he is never, or hardly ever, in bondage to a tradition, or a thesis, or a method. Nor is he in bondage to his reading, as many enquirers upon such subjects appear to be; he does not tabulate and classify facts by the hundred before he has penetrated one. His synthesis may be, and probably is, premature; an adequate book on comparative theology would be based, perhaps, upon conceptions which he does not possess: but it will justify his resolution to proceed in the main deductively, applying his conceptions to facts, not constructing them out of facts. Then, too, he is thoroughly aware of the great truth that what we have to explain is what and how men worship, not why they think they worship. He has learned from Feuerbach, to whom he acknowledges his obligations with courageous generosity, that, so far as it is a science, theology is a department of anthropology. He begins boldly by two chapters of physiology, intended to lead up to a localisation of the nervous centres which are the respective seats of the spirit and the flesh; and here we come upon an inconsistency which runs all through the book. The writer has a definite, perhaps a sound, theory of the transfer of energy from one to the other, and thinks asceticism important chiefly as a means to the polarisation of force; but throughout he assumes that in the feelings or emotions we have something that is quite immaterial and transcendental as compared with anything given in the life of the senses, the muscles and the intellect, which in different ways are concerned with what can be seen or heard or handled. Of course if we once begin to look to nervous physiology for objective explanations of subjective phenomena, it is obvious to explain the emotions and feelings by the way in which the brain is affected by the state of the circulation of the different viscera and their nervous centres; though, as none of these can be seen or handled, the obscurity of the process by which the brain is affected may seem to promise results beyond the sphere of finite reality. Hence all sound ascetic writers give much more value to the least disinterested act of duty (especially if done against the grain) than to any quantity of the finest feelings and longings.

The author is on firmer ground in his ingenious theory of prayer and the sacraments, which he treats as correlatives: prayer being the outgoing of concentrated energy, which finds no ready vent in action; while the objective response of sacraments (the Calvinist definition *signa efficacia* would correspond to Mr. Baring-Gould's meaning) is needful to prevent this energy dissipating itself aimlessly. It is noticeable that Mr. Baring-Gould does not discuss whether "the concentrated energy discharged" in prayer is capable of contributing to determine changes in the objective order, as Mr. Brinton, for instance,* maintains. It is

* *The Religious Sentiment.* (New York: Holt & Co.)

noticeable also that in his zeal to demonstrate the validity of the Christian religion as the only and complete satisfaction of our inward needs, the writer makes short work of all external evidence. For instance, the beneficence of Nature is almost as sharply criticised as by J. S. Mill, with special reference to the disproportionate penalties by which natural laws are enforced. Again, the Scriptural proof of the doctrine of the Incarnation is given up as essentially unconvincing, in order to lay the greater stress upon its necessity to reconcile a number of Hegelian antinomies about the Finite and the Infinite, and to show that it contains and harmonises whatever was good in previous religions.

Such a line of argument is open to obvious dangers. For one thing, it might be urged that Mohammedanism seems to meet the spiritual needs of the average Mohammedan for comfort and guidance quite as effectually as Christianity meets the like needs of the average Christian. It is easy to reply that though Mohammedanism converted the Arab race into a most powerful instrument for transforming and diffusing all that was vital in Byzantine and Persian civilisation, it seems to have a real tendency to arrest the intellectual and social development of any nation which adopts it. But the objection might be easily retorted. Mr. Baring-Gould's chapters on Christianity and Individuality, and the social aspect of the Incarnation, might very plausibly be represented as a veiled, half-conscious confession that the civilisation of Christendom has a certain tendency to outgrow Christianity. Mohammedans are generally willing to admit that Allah has given this world to the Franks, and are content to enter into life halt and maimed; besides, Jews and Parsees find their religious traditions quite as conveniently elastic as we find ours. And then there is the fundamental question how far the spiritual needs which religion is to justify itself by satisfying are permanent. Perhaps it might be thought that there is as much difference between contemporary and primitive piety as between an old lady who upon the whole would really miss her glass of port wine and an ancient Bacchante. Of course our wishes are determined in some measure by our history as it has been, and in some measure by our history as it is to be; but it is quite unnecessary to justify the Elgin Marbles, or the Medici Tombs, or the *Assumption* at Venice, or the *Madonna di San Sisto*, by trying to prove that they satisfy the permanent desires of the frequenters of the Royal Academy. It is enough if they rebuke them. Classics and institutions are not merely, as Mr. Baring-Gould maintains, the medium through which the individual is educated to appropriate ideas to his own use. If the ideas embodied in them have permanent value, they are from first to last the standard he has to approach, the authority he has to obey.

It would take too long to examine Mr. Baring-Gould's criticism of different Christian confessions; but it is to be hoped that now his ingenious and suggestive treatise is reprinted in an accessible form he may soon have another opportunity of reconsidering

the startling statements that the Vatican dogma of Papal infallibility is simply a negation of the infallibility of the diffusive Church, and that Luther's doctrine of justification by faith only is simply a negation of the necessity of good works, and adds no affirmation, true or false, to the doctrine of Trent.

G. A. SIMCOX.

Memories of Our Great Towns. With Anecdotic Gleanings concerning their Worthies and their Oddities. By Dr. Doran, F.S.A. (London: Chatto & Windus, 1878.)

DR. DORAN'S last literary work was the correction of these papers for the press. The series had appeared during the past fourteen years in the pages of the *Athenaeum*. In most cases the papers relate to the towns in which the meetings of the British Association for the Advancement of Science have been held from time to time. They were, no doubt, hurriedly prepared, and must in justice be estimated by the standard proper for the measurement of occasional work of this kind, not by the far different one of the historian or minute local antiquary. Dr. Doran was not, and never professed to be, a great authority on the higher things of history, but there were very few men who had so wide a knowledge of picturesque incidents—the incidents, we mean, of the centuries since the bloom of the Renaissance—and no one who could communicate his stores of fact in a manner quite so entertaining. These occasional papers are, to our thinking, among the very best of the books which have flowed from the author's pen; they have less attempt at humour, are more pointed, and bring men, things and past times—especially the eighteenth century—more livingly before us than anything else of his that we have read. Errors of course may be found by anyone who has special knowledge as to this or that place or person, but we have not been fortunate enough to detect a single one which is in any way important.

A northern antiquary, now no more, once excused himself in our hearing for having made some rather glaring mistakes in lengthening the contractions of a Latin Chronicle by saying that all true art was irregular, and that if the author of the Chronicle himself had his own contractions to "pull out," as his editor called it, he would have executed the task in a far less workmanlike manner. This was good reasoning, but bad logic. We suspect some such rebuke would have been received by any pert antiquary if such a one had pointed out to Dr. Doran that Lords-Lieutenant of counties were not for the first time created as a consequence of Kett's rebellion (see *Archæologia*, xxxv., 350); that all laws which have become practically obsolete are yet unhappily very far from having been abolished by statute; and that it is not rigorously accurate to speak of the "hundreds of philosophical and religious men" who dwelt at Cambridge before the separation between England and Rome as "busily employed in the composition of legends and cognate matter." We cannot imagine hundreds of men at one and the same time engaged in writing biographies either in universities or

anywhere else. It would, however, have been well for us if a few more people in former times had devoted themselves to that kind of labour. In such a case we might perhaps have known something of the careers of Saint Gilbert of Sempringham, Saint Hygbald, and Saint Wulfran the Englishman—if, indeed, such a person as this last ever existed.

It is not, however, fair to treat little slips of this kind seriously. "Come, your will laugh now at my easiness," we can imagine the author saying, with Ben Jonson's Fulvius, and then, without a thought of denial, excuse or explanation, leaving his pedant objector behind and pouring out his stores of fact and deduction just as if no ripple of objection had ever disturbed the stream of discourse.

There are nineteen towns treated of in the volume, and there is not a single one of them whose annals are not rendered most amusing. Not one dull page disfigures the book, and there is hardly one from which the reader will not carry away something worthy of being remembered, for if the facts themselves be not new the setting and the grouping will be. It is not a common thing to find people with what last-century schoolmasters used to call "a scheme of history" in their heads. Most of us, if we know the annals of one State or of one town, have not sufficient strength of vision to see how the facts of our special knowledge fit into the wider concerns of the great world beyond. Many English writers of history, from Burnet down to persons now living, are glaring instances of this fault; but Dr. Doran had not a particle of such narrowness. He was not an historian in the higher sense of the word, but he knew the details of these latter times remarkably well, and when he was thinking of any event that had happened at Liverpool, Edinburgh, or Birmingham, he had at once before him what was taking place at other English towns and in other countries far away at the same moment.

The article on Norwich deals with many East Anglian matters of great moment; it was published in 1868, and is among the best in the collection. Sir Thomas Browne, scholar, antiquary, and man of science, would alone make the place in which he lived an interesting spot for travellers; and there is naturally much to say in the way of contrast between the man of science whom King Charles II. delighted to honour and the members of the British Association. Norwich was a clothing town, and made Norfolk rich and famous—thanks in great part to Flemings, Dutchmen, and Walloons—at a time when many of our great manufacturing cities were but villages; but Norfolk has a modern interest apart from what is commonly called trade. In that county arose what the Eastern counties' newspapers of thirty years ago used to call the "agricultural reformation." The great change for the better which took place at the end of the last and the beginning of the present century in every detail of farming had its rise, or at least its most rapid development, in Norfolk. When George III. came to the throne it is not an exaggeration to say that, in the minds of most men who were strangers to the district, Norfolk, Cam-

bridgeshire, and Lincolnshire were regarded as mere heath and fen. It was a mistake grounded on a few facts truly understood, and a great many which were entirely misinterpreted. A few energetic landowners, headed by "Squire" Coke of Holkham, took the matter in hand, and they were aided by an energetic tenantry and a body of labourers, as noble fellows as are to be found in the world. The consequence has been that a district which was a byword for its barrenness has become some of the finest farming land in England. We ourselves know more than one property in Lincolnshire the present yearly rent of which is the same sum as the money at which the estate was purchased in or about the year 1795. The subject of agricultural improvement is pleasantly treated of here; but it sadly wants a detailed history from the hands of one who understands farming as well as the politics of the time.

The Brighton article is also well worthy of note. A better sketch could hardly have been written. The writer evidently knew the place well. What is said about George IV. and his crew is not very memorable, but then the people themselves were in no sense noteworthy. We can take some interest—though, it is to be hoped, but a languid one—in the doings of Charles II. and his male and female following, but then these loose-living, godless people were, no thanks to themselves, making history. Martyrs, religious and political, were the result of their misdoings, but George and his friends were so weak that they had not power, even by their sins, to produce anything worthy of notice. One story of the time is told which reads more like a cutting from Pepys's Diary than an incident which happened almost within the memory of old men who are still with us. Dr. Vicesimus Knox, master of Tunbridge School, preached on one occasion at Brighton. It was during the great war with France. In the sermon he dwelt upon peace as a Christian virtue; for this he was insulted far more than he would have been had he advocated a breach of some at least of the Commandments. The incident was the cause of much commotion when it happened. At a time like the present it is not well that it should slip entirely out of memory.

EDWARD PEACOCK.

MR. SKEAT'S NOTES TO PIERS PLOWMAN.

The Vision of William concerning Piers the Plowman. Part IV., Section I.—Notes to Texts A, B, and C. Edited by the Rev. W. W. Skeat, M.A. (Early English Text Society, 1877.)

THE English verse literature of the latter half of the fourteenth century is happily contrasted with the prose, inasmuch as the main works of the former are original, while those of the latter are translated. Religion, Philosophy, History, are represented by the Englished Wycliffe Bible, Trevisa's Higden's *Polychronicon*, and Trevisa's Bartholomaeus *De Proprietatibus Rerum*; Poetry by the English Chaucer and "long Will." Not that Chaucer did not translate; he often did: not that "long Will" did not draw

material largely from foreign stores; he often did: but each of these poets so passed his outland originals through his brain that they became inland products of English soil. From his appearance, the sun of Chaucer "ruled the day" in English literature—till Shakspeare eclipsed it—while the star of Langland was but seen faintly in the night. It has been reserved for our own time to perceive—and mainly through Mr. Skeat's diligence and skill—the full value of the work, the clear view of the personality, of "long Will." The comfortable plump Chaucer, on his ambling nag on the Canterbury road, has been a familiar figure to English readers any time since 1388; but the "long Will," striding up Cheapside, full of wrath at England's sins, full of visions for their reform, uttering his fiercest denunciations against that royal sham, Richard II. and his "empty sleeves" (or worthless courtiers) whom Chaucer condemned in his poorest and dullest poem—this figure was never rightly seen till Mr. Skeat drew it for us. It is to Mr. Skeat that we owe the discovery and proof that the powerful poem of *Richard the Redeles* was long Will's, and to him, too, that we owe both our only edition of the first or A cast of Will's *Vision*, and the only real edition of the third, or C cast of it. Though Mr. Skeat has improved on the late Mr. Thomas Wright's edition of the B cast from another MS., yet Mr. Wright's work was worthily done.

Having thus finished the text of Will's works, with full collations of all their best MSS., Mr. Skeat has now produced 463 pages of closely-printed Notes to the three versions of the *Vision*, with an Index to the chief subjects and words discussed in the Notes, and lists of the poet's library, the proverbs he used, his puns, &c. That the work is thorough follows from its being Mr. Skeat's; and anyone who will take the trouble to consult, for instance, the notes on Cato, the four Elements, Friars, Hermits, Minstrels, Pestilences, the author's name, the words *aseth* (p. 390), *baselard* (pp. 72, 343), *bollers* (p. 193), *buckwashing* (p. 321), *bones of brake* (p. 414), *calewey* (p. 376), *colmy* (p. 116), *what dones man* (a man of what make, p. 419), *dwale* (p. 453), *frisketh* (p. 190), *a glass hood* (p. 447), *hyf* (man; see Index), can easily satisfy himself as to the quality of the work. I only wish that Chaucer's Minor Poems could be annotated with like care.

Mr. Skeat's name will go down to posterity in honourable alliance with that of Chaucer's great contemporary on whom he has bestowed his long labour of love. I only hope that his University will soon give him the reward he so well deserves at her hands, and thus secure the continuance of his work, under more favourable circumstances than of old, at those forgotten worthies, on the records of the rise of that noble tongue, whom and which we English of the nineteenth century are at length slowly beginning to value aright. F. J. FURNIVALL.

MESSRS. HURST AND BLACKETT will shortly issue a new novel, entitled *Margery Travers*, by Miss Bewike, author of *Onwards, but Whither*, &c.

NEW NOVELS.

John Orlebar, Clerk. By the Author of "Culmshire Folk." (London: Smith, Elder & Co., 1878.)
Strafford: a Romance. By H. G. Baker. In Three Volumes. (London: Tinsley Brothers, 1878.)
A Match in the Dark. By (George Rose, M.A.) Arthur Sketchley. In Two Volumes. (London: Tinsley Brothers, 1878.)
Straightforward. By Holme Lee, Author of "Sylvan Holt's Daughter," &c. In Three Volumes. (London: Smith, Elder & Co., 1878.)

It is not often one has the good fortune to come upon so well written a novel in small compass as *John Orlebar, Clerk*. The plot of the story may be said to be a poor one; too dramatic, too improbable, and too much made up of the doings of bad people. But this fault is compensated by the bright, racy, humorous manner in which some of the most interesting of our social problems are treated. This is done chiefly by means of talk, in which all the characters of *John Orlebar, Clerk* much delight. Long conversations are generally tedious, and a dangerous form in narrative. But in this case they run no danger of being skipped. The Bishop is admirably sketched, and so is the group of clergymen, of all shades of orthodoxy and honesty, of which he is the central figure; and every word he speaks is characteristic. Young Orlebar is his nephew, whom he has ensconced comfortably in the family living. This young man is intended to represent, from a friendly point of view, a class of clergymen, mostly young men, who, finding themselves in a rut different from that of their fellows, and not liking it, do their best to trudge on honestly in it, not seeing clearly their way out. Orlebar is one of them. He is painfully conscientious, given to ask questions, much too tolerant of the Doctor and his scepticism; he smokes, shoots rabbits, and is altogether unconventional, though very delightful and thoroughly harmless. The sceptical Doctor, who is at once his evil genius and good angel, illustrates on the other hand the tendency of our modern youth to practical work and scientific research, to a keen and wholesome enjoyment of this world and its duties, and also perhaps to a little less than the proper amount of reverence for things old and respectable though shabby. Orlebar woos and wins the heroine of the story with her twelve thousand a year, and so escapes with dignity from the difficulties of his rut. He is metamorphosed from a mediocre parson into a first-rate squire, and when we leave him he is about to remodel society, and to build churches in a totally new and astounding style of architecture upon his estate with his wife's money. The story in this case ends happily enough; but such rare good luck as Orlebar's offers no solution of the general difficulty.

The author of *Strafford* has selected for the groundwork of a romance one of the most picturesque episodes in English history. The principal characters are historical, and the interest of the reader is fixed mainly on the incidents in the life of the great earl. Some attention has been paid to the records,

and in many instances we have the identical words, written or spoken, of the king, of Strafford, and the leading men in Parliament, worked into the narrative. The scenery and events are described with an attempt at accuracy, and there is an elaborate account of Shirley's *Masque of Peace*, which was exhibited at Whitehall on the very eve of the Civil War. But, on the whole, whatever there is of history in this "romance" is mere distortion. Strafford is represented as a faultless hero, the king as an injured saint, and the arch-villain of the story is King Pym, who with the beautiful and scheming Lady Carlisle drags Strafford to his ruin. We do not feel quite sure that an author has the right, even after a lapse of two centuries and a half, to libel the respectable dead to the extent that is ventured in this romance. If ghosts could sue for damages, Pym would have an excellent case against the author and publishers of *Strafford*.

The name of "Arthur Sketchley" is so well known on our railway stalls and elsewhere that we are sorry to see it appended to so heavy and spiritless a story as *A Match in the Dark*. A young pair meet at a ball, marry before they know their own minds, repent, and part. We are not surprised; and only wish, as we drag along the dreary account of their bickerings, that they would be more expeditious in the process. The whole is very like an old minuet dramatised. The lady nags, the husband sulks; he runs away to his club, she to the Continent. Both are tediously well-behaved, except in the matter of squabbling. But the sea rolls between this pair in vain. Once more they meet. At this crisis, however, the minuet is drawing to a close, the dancers and the company also being tired; and we leave them, for a season at least, in the best of tempers.

Straightforward would deserve high praise if it were not so full of the absurdest improbabilities. It is too trying to our credulity to ask us to believe that a respectable country doctor would execute such a practical joke upon a worthy old maid, his patient, as Dr. Jacobson played off on Miss Joye when he made Nurse Batch lay a motherless baby one fine morning on her doorstep, and let her find it there and believe it was sent from heaven to cheer her virtuous old-maidenhood, and so take it to her kind and unsuspecting bosom and spend all the rest of her life and all her means for its good. Such a story as this may be said to have been invented rather than imagined; but, given the story, we cannot but admire the pretty descriptions of the old English country town, Myton, and its pleasant folk, and still more the admirably conceived character of Martin Joye, the strong-minded youth who fights his own way in the world as bravely as another Whittington, but with higher aspirations, and whose candid, "straightforward" spirit and honest energy in the end make a rough world smooth.

ROSALINE ORME MASSON.

CURRENT LITERATURE.

A Bibliography of Bibliography; or, a Handy Book about Books which Relate to Books. By Joseph Sabin. (New York: J. Sabin and Sons; London: Trübner.) Catalogues of English libraries

and "books on books" have increased so rapidly during this century as to render it necessary that librarians and their clients should be supplied with a handbook containing trustworthy particulars of all the works published on these subjects. One such "handy-book" has been published, but its sins of omission have tempted Mr. Sabin into another attempt to satisfy the wants of his fellow book-men. Mr. Sabin's labours, though more successful than his predecessor's, fall far short of perfection. There is one fatal flaw in his compilation. It gives with commendable detail the title of no inconsiderable number of books, but they are all arranged under the names of their authors, and in the absence of any index to its contents, the student desirous of knowing the particulars of a work on any branch of English bibliography must read Mr. Sabin's volume through until he has stumbled upon the name of the author he is seeking for. This defect alone would be sufficient to mar the value of the compilation, even if it did not omit the names of many of the most important works on English bibliography. We find an entry of Mr. Axon's essay on the Literature of the Lancashire Dialect, but search in vain for the volume of the Manchester Literary Club on Lancashire Authors, or the English Dialect Society's lists of books on local dialects. The old Catalogue of the Advocates' Library is entered, but the new Catalogue, many volumes of which have been issued to the public, is omitted. Mr. Collier's reprint of a portion of the Stationers' Registers is duly mentioned, but the far more complete reproduction by Mr. Arber is ignored. The London book-lover will start with surprise at learning that Mr. Sabin has forgotten to include the Catalogues of such well-known libraries as Gray's Inn, Dr. Williams's, Sion College, the Medical and Chirurgical Society, and the Mendham collection at the Law Society. The Cambridge student will be shocked at the neglect to include Dean Cowie's name as the author of a paper on the rare books in St. John's Library, and Mr. Pearson's as having published a hand-list of Emanuel Library. The list of omissions might, if necessary, be extended to a much greater length, but these instances will suffice to show that Mr. Sabin's compilation does not deserve the praise of thoroughness usually bestowed on American research.

The Globe Encyclopaedia of Universal Information. Edited by Dr. John M. Ross. Vol. IV. KEMP—PAS. (Edinburgh: Thomas C. Jack.) We are glad to see that this excellent popular Encyclopaedia continues to make rapid progress through the letters of the alphabet. The first volume only appeared about two years ago, and now the sixth and concluding volume is promised within the next twelve months. We understand that though the pages are stereotyped before printing, the editor is already busy upon corrections in the earlier volumes, so that by the beginning of 1879 the public will have the complete work revised down to date, which ought to distance all competitors in the field. We are not quite sure that we are not doing the book an injustice by describing it as popular, though it merits that epithet from its cheapness and the miscellaneous nature of its information. Thoroughness and accuracy it shares with other more ambitious undertakings. Perhaps its strongest point lies in the articles dealing with geography and biography, which supply just those details of fact and figure which no person can carry in his head. The statistics are always brought down to the present year, and in some respects are fuller than can be met with anywhere else. But another class of articles, on literary and historical subjects, deserve equal praise. Among these we may single out "Mythology," "Newspapers," "Novels," "Oxford," and "Parliament." At the same time, it must be admitted that a careful eye can detect now a few misprints and blunders, which it is not yet too late to correct. For example, it is misleading to say (p. 415) that "the provisions of the law of copyright apply to

articles published in newspapers." Copyright proper can only be gained by registration at Stationers' Hall, and as a matter of fact no newspaper is so registered. It is possible, of course, to register individual contributions; but despite a well-known decision of V.C. Malins which has been much criticised in the legal profession, it is more than doubtful whether the contents of newspapers in general are entitled to any protection. Again (p. 592), the appellate jurisdiction of the House of Lords is very clumsily, if not inaccurately, defined; and it is no longer true that the Master of the Rolls may sit in the House of Commons.

An Attempt to Determine the Chronological Order of Shakspeare's Plays. The Harness Essay, 1877. By the Rev. Hy. Paine Stokes, B.A. (Macmillan.) This prize essay on a subject far too hard and involved for any Bachelor of Arts of two years' standing—to whose class the competition is limited—is nevertheless a very creditable performance. Granting that the absence of the results of Mr. Stokes's fourth method of enquiry, "Mental Tests," is rightly accounted for by the names of the examiners, who would not have tolerated "aesthetic considerations" of any kind, we find that Mr. Stokes has used great diligence and judgment in getting together all the external evidence relating to the date of every play, and that he has well combined this with the metrical methods of certain members of the New Shakspeare Society. But how Sir Thomas Overbury's *Characters*, first published in 1614, after his death in 1613, could have suggested any part of *Hamlet* in 1599–1600, Mr. Stokes's date for the play, we cannot see. The play in the treatment of which Mr. Stokes shows most independence of judgment is *Troilus and Cressida*. His conclusion is "that about 1599 Shakspeare composed a *Troilus and Cressida*, consisting of the parts above called 'The Love Story,' which was alluded to by *The Histrio-Mastix*, and rivalled by Dekker and Chettle's work; that about 1602 'the Camp Story' was added to this, forming the long play we now have, and alluded to by Roberts, who wished to print it, early in 1603, 'as yt is acted by my Lo. Chamberlens men;' and that in 1609 it was published as 'a new play, as it was acted by the King's Maiesties Servants.'" This conclusion harmonises well enough with Prof. Dowden's date of 1603 for the play, both he and Mr. Stokes agreeing that Prof. Ingram's "weak-ending test" proves that *Troilus* cannot be so late as 1607–8. Mr. Stokes does not follow his authorities slavishly. His book will be found very useful even to advanced students, as putting together closely all that bears on the dates of the plays. And when he has, by longer work at Shakspeare, more dwelling on his development, and further use of those "Mental Tests," got for himself a firmer hold on Shakspeare, and a clearer view of his growth, if he will enlarge and re-cast his book, setting prosaic Cambridge examiners aside, he will turn his little Prize Essay into a work of sterling and permanent worth. At present it has many points open to criticism, especially in the arrangement of the early plays. The year 1596, to which most of the best commentators give *The Merchant of Venice*, is left without any play, while no less than eight plays are given to 1597–1600. 1602 is also made a playless year; and the plainly youthful shallow *Love's Labour's Lost* is put after *Romeo and Juliet*.

Der Grosse Kurfürst von Brandenburg im Elsass, 1674–75. Ein Geschichtsbild aus der Zeit als das Elsass französisch werden musste. Mit einer Karte zum Gefecht bei Türkheim. Von Dr. Heinrich Rocholl, königl. Divisionspfarrer der 31. Division. (Strassburg: Trübner.) This valuable study refers to the attempt of the Grand Elector of Brandenburg, Friedrich Wilhelm, to recover from Turenne the ten free cities of Elsass suddenly seized and annexed by Louis XIV. in 1673. It was very natural that the recent Imperial visit to

the new "Reichsland" should suggest to a military chaplain the propriety of extolling one of the emperor's ancestors in connexion with the discovery of a "German patriotism" in Strassburg, Colmar, &c., two hundred years ago, and a more correct account than has yet been given of Turenne's doubtful victory at Türkheim, near Colmar, January 5, 1675, which was followed by the retreat of the Brandenburgers and Imperialists across the Rhine. The Grand Elector was undoubtedly a man of great mark, and he was one of the first Germans who when saying "Deutschland" was capable of really meaning Germany. But the fact that he almost rose, as Leibnitz seems to have done, to an anticipation of the modern conception of a united Germany is no reason why we should follow Rocholl, and others who argue like him, in abusing as traitors the Electoral, Episcopal, and other members of the League of the Rhine, who found their account in practices with France. The Rheinbund was an old German institution; the Grand Elector had himself joined it; and, while there was no Germany, it was perfectly reasonable that the western and southern principalities should play off Paris against Vienna. Rocholl praises the Grand Elector for rejecting French bribes of territorial aggrandisement in Holland; but omits to mention a circumstance which, of course, has entirely dropped from the canonical Prussian books—viz., that, although Friedrich Wilhelm nobly drew his sword for the independence of the Dutch in 1672, in one of his subsequent fits of "spiral" he signed a Treaty with Louis XIV. for an eventual partition of the Netherlands. Perhaps Rocholl is not aware of this, but he must surely know that when the Grand Elector made his famous quotation from Virgil—*Exoriare aliquis nostris ex ossibus ultor*—he was thinking of the disappointments and deceptions imposed on him in 1673 by France at the Peace of St. Germain, in reference to his private claims in Swedish Pomerania, and that he had no idea whatever, as suggested by Rocholl, of extending Dido's words to the loss of Elsass, and giving them a general German colour. Rocholl's local knowledge and special studies have enabled him to throw much new light on the battle of Türkheim, which followed the preliminary actions of Sinzheim and Enzheim. The Germans were quietly wintering in Upper Elsass, when Turenne unexpectedly burst through the Trou de Belfort, broke the van of the Imperialists near Mühlhausen, and came upon the Grand Elector and Bournonville in a strong position in which they had planted themselves in front of Colmar. With his right he made a feint against the German left, and then, concealed by high ground, marched with his left upon Türkheim on the extreme German right, from which Bournonville, neglectful of the Grand Elector's orders to occupy the village in strength, had withdrawn the few troops he had posted in that important place. Turenne broke unsuspected into Türkheim, from which the Brandenburgers could not dislodge him, and the Germans next day retired in disorder across the Rhine, their retreat being less the consequence of the battle than of the Grand Elector's quarrels with Bournonville, whom Rocholl of course describes as a low Austrian scoundrel. According to the accepted accounts, Turenne marched his left over the hill called Hohelandsperg, an almost impossible feat according to Rocholl, who argues that the way taken, was through the valleys, which road, he says, is indicated by the contemporary French memoirs. Rocholl should have read the remarks of Napoleon and Clausewitz on this campaign, in which the German authority does not think that the Grand Elector showed much professional skill.

The Lawyer's Nose. By Edmond About. Translated by J. E. Maitland. (Remington and Co.) In 1862 M. About published a slight tale entitled *Le Nez d'un Notaire*, which was, we believe, a pendant to an earlier work termed

L'Homme à l'Oreille Cassée. At this interval of time, when the clever *feuilletoniste* of Imperialist times has enlisted in the band of Republican journalists, J. E. Maitland has thought fit to present the first-mentioned of these two tales to an English reading public. The selection scarcely does justice to the reputation of the author. It may be doubted also whether even the title of the work has not suffered by its translation into English. The story is a repulsive one, and it is told in a manner that is not redeemed by its vivacity from being also repulsive. We do not know whether it is founded upon fact; but the main incident finds a curious verification in the pages of *Life in the Mofussil*.

OF HALLECK'S *International Law, or Rules Regulating the Intercourse of States in Peace and War*, Sir Sherston Baker, Bart. and Barrister, gives us a new edition, revised, with notes and cases (C. Kegan Paul and Co.):—

"I have taken," he says, "the opportunity of varying the position of the chapters, so as to group together those which treat more especially of peace in the first volume, and those which treat of war in the second volume; but the original text of the chapters is practically unaltered, the exceptions being some interpolations of my own, distinguished by means of brackets, and the omission of some unnecessary sentences. Elsewhere the new subject matter, whenever combined with chapters, is universally shown in the form of notes, and in smaller type."

An Index, which was a great desideratum in the original, has also been supplied by Mr. Louis J. V. Amos. General Halleck's work, as that of a practical soldier and statesman, ought always to be maintained in use, both by students and men of affairs, by the side of the writings of amateur or theoretical international lawyers. We are therefore glad to see this reproduction, in which Sir Sherston Baker appears to have done his part well, not overloading the text, but keeping it fairly abreast of the occurrences which have taken place since it was published in 1861. Acts of Parliament and official documents of different countries, set out *totidem verbis*, form no small proportion of the new matter, which is a valuable feature, and helps to preserve the solid and practical character of the book.

NOTES AND NEWS.

A BIOGRAPHY of the late Alfred Smee, F.R.S., with a collection of his miscellaneous writings on scientific and social subjects, will shortly be published by Messrs. G. Bell and Sons. The volume is edited by Mr. Smee's daughter, Mrs. Odling.

MESSRS. ALLEN will publish shortly a volume of *Natural History, Sport, and Travel*, by Edward Lockwood, Bengal Civil Service, late Magistrate of Monghyr.

THE same publishers announce as nearly ready an edition of Milton's Poetical Works, by John Bradshaw, M.A., LL.D.

MR. TENNYSON'S publishers are on the point of issuing a new edition of the Poetical and Dramatic Works of the Poet Laureate complete in one volume. The book is printed from a new fount of type, and consists of nearly 700 pages, crown 8vo, with a portrait.

THE eighth edition of Gesenius' small Hebrew-German Lexicon (known as the *Handwörterbuch*) is now happily complete. The editors, Professors Mühlau and Volck, have spared no pains to ensure accuracy, and in particular acknowledge obligations to Professors Fleischer, and Franz and Friedrich Delitzsch, the last-mentioned of whom has revised all statements relative to Assyrian matters. In no previous edition since Gesenius' death has this valuable work made so near an approach to being rewritten in accordance with advanced philology. We may conjecture that what is still lacking will be made good in the ninth edition, which cannot fail to be called for within the next

five or six years. Gesenius' Hebrew Grammar will also appear in a much revised form. Indeed, three Hebrew grammars (including works by A. Müller and Stade) are promised from Germany.

M. H. GEORG, publisher, of Geneva, is about to issue *Le Catéchisme Français de Calvin*, reprinted for the first time from a newly-found copy, and followed by the Confession of Faith of the Church of Geneva (1537). M. Rilliet contributes a notice of Calvin's first visit to Geneva; and M. Dufour, a bibliographical notice of Calvin's Catechism and Confession of Faith, and of other books printed at Geneva and Neuchâtel from 1533 to 1540. The French text of the Catechism was supposed to have entirely disappeared.

DR. J. A. H. MURRAY, of Mill Hill, is to succeed Mr. Henry Sweet as President of the Philological Society.

A CRITICAL edition of the famous Talmudic and Midrashic dictionary, called *Aruch* (eleventh century), is appearing in fasciculi, under the care of Dr. Alexander Kohut. The text is based on the *editio princeps* (A.D. 1480), but has been revised in accordance with seven MSS. The Latin, Greek, and especially Zend words (the editor is a Zend scholar), are explained on philological principles.

PROF. ROBERTSON SMITH has issued an *Additional Answer to the Libel, with some Account of the Evidence that Parts of the Pentateuchal Law are later than the Time of Moses* (Edinburgh: David Douglas). Since the ACADEMY'S notice of the original *Answer* (April 13), the Synod of Aberdeen reversed the finding of the subordinate Court, but as the case will still come before the General Assembly "by dissent and complaint," it was desirable to deal with the charge of "dangerous tendency" in sufficient detail to enable weak Biblical scholars to apprehend the nature of the point raised. Prof. Smith selects "from an argument of enormous compass only a few of the simplest lines of evidence," and treats them in a popular way; but the freshness and intimate acquaintance with the position of criticism which these eighty-eight pages display justify us in recommending this pamphlet to the attention of all Biblical students. There is nothing startling in it, except, indeed, its moderation.

THE Early English Text Society's first issue of books for this year is now in the publisher's hands. It consists of (in the Original Series) Dr. R. Morris's completion of his four-text edition of the Englished *Cursor Mundi*, fourteenth century, with its seven supplementary Treatises; Mr. Furnivall's edition of Adam Davy's *Visions Concerning Edward II.*, a six-text *Life of Alexius, Solomon's Book of Wisdom*, &c.; in the Extra Series, the completion of the text of Mr. Furnivall's edition of Harry Lonelich's *Holy Grail*, and Mr. Skeat's edition of the fragment of the Alliterative Romance of *Alexander and Dindimus*.

MESSRS. SALMIN, of Padua, are about to publish the *Memoirs of Maurizio Quadrio*, by his friend and relative Emilio Quadrio, and will be glad if all possessors of any letters of Quadrio will entrust them to them for publication. Quadrio was styled by Garibaldi "luminare benefico in questi tempi di tristissima corruzione."

MESSRS. S. W. PARTRIDGE AND Co. are preparing, for immediate publication, *Confession: a Doctrinal and Historical Essay*, by L. Desanctis, translated from the eighteenth Italian edition by the Rev. M. H. G. Buckle, Vicar of Edlingham, near Alnwick.

MESSRS. LONGMANS have in preparation:—*Congregational History*, continued to the year 1850, by John Waddington, D.D.; a *Handbook of Gold and Silver*, by an Indian Official; *The Past, Present and Future of the English Tongue*, by William Marshall; a *Treatise on Versification*, with reference chiefly to the mechanism of English verse; a *Treatise on Coal-Mine Gases and Ventilation*, by J. W. Thomas, &c.

Messrs. SMITH, ELDER and Co. have sent us a new edition of Mr. R. D. Blackmore's *Erema: or My Father's Sin*. It is in one volume, plainly printed, and well got up, with eight illustrations in harmony with the general tone of the story.

GUSTAV FRETAG, the German novelist, has been so much out of health during the past winter, that the publication of the last two volumes of his great novel-series of German life *Die Ahnen* (The Ancestors) has been deferred *sine die*.

MISS ALBERT'S *Holland and her Heroes to the Year 1585* (C. Kegan Paul and Co.) is described as an adaptation of Motley's *Rise of the Dutch Republic*. Mr. Motley is an author who lends himself easily to compression, and Miss Albert has done her work well. To many it will be a great boon to have the dramatic story which closes with the assassination of William the Silent told in one small handy volume instead of three ponderous octavos.

THE following gentlemen have recently been elected Foreign Members of the Linnean Society of London:—Prof. Teodoro Caruel, of Pisa; Dr. Ernest Cosson, of Paris; Dr. George Engelmann, of St. Louis, Missouri, U.S.; Prof. Eduard Fenzl, of Vienna; and Prof. Julius Sachs, of Würzburg.

AMID more important studies in Zend and Sanskrit, Dr. L. Myriantheus is preparing for publication, from the papers of M. Laskarides, a smaller dictionary for English and ancient and modern Greek. This will be preceded by a short grammatical sketch, in which rules for pronunciation will also be given. The author's intention is to make his book serviceable to students both of Greek and English, and the modern equivalent will be placed after the words of the ancient language. The first volume is to appear shortly. This will be as it were an epitomised version of the English-Neo-Hellenic Lexicon to which M. Laskarides has devoted his leisure for the last fifteen years, and which, when completed, will be the best study of its kind in our language, while answering a want long felt by students of the modern dialect.

DR. WESSELY, the author of *Grundprinzip des deutschen Rhythmus*, is about to publish in a collective form the posthumous poems of Carl Ziegler, better known under his pseudonym of "Carlo-pago." Some of these have lately appeared in the *Zeitschrift für vergleichende Literatur*. Ziegler belongs to the school of Klopstock and Voss, and few German poets have excelled him in the study of antique forms and anapaestic measures. He died at Vienna, May 20, 1877.

MR. ALB. CAMMERMEYER, the enterprising Christiania publisher, has sent us the following volumes, which we regret not to be able to review at length, but which we commend to those of our readers who follow modern Norwegian literature:—*Tuffelds i Ferierne*, by J. A. Friis, a series of stirring memories of hunting and fishing expeditions in the Norse mountains; *Fra Osterlandet*, by P. Blom, a study of Oriental manners; *Smaa-billeder af Folkelivet*, rather rough sketches of town-life in Christiania, by H. Meltzer; *Nordiske Toner*, a little anthology of modern Scandinavian lyrics, collected with admirable taste; Longfellow's *Evangeline*, translated by H. C. Knutsen; *Oplysninger om det pavelige Archiv og dets Indhold*, a posthumous treatise by the great historian, P. A. Munch, edited by G. Storm, relating to those parts of the Papal Archives which bear upon mediæval Norse history; the most important, however, of the works under notice is the *Udsigt over den norske Historie*, by J. E. Sars, the first two volumes of what promises to be a very learned and very exhaustive History of Norway.

DR. ARVID AHNFELT, of Stockholm, has published (Lamm) a memoir of Linnaeus, drawn in part from autobiographical sources, which contains much that will be new to English readers. Not the least interesting chapter is that which deals with the passionate friendship of Linnaeus

for Abraham Bäck, the "Orestes" of his letters, without whom, as he often said, "the world would have been more than dark to me." This valuable work fills up the lacunæ left in Stover's *Leben des Ritters Carl von Linné*.

THE current number of the *Altpreussische Monatschrift* has two interesting historical articles, one by Herr Prutz, on the beginnings of the German Order of Knights, their organisation in Prussia, and the way in which their sojourn in the Holy Land affected them. Dr. Rindfleisch also contributes a careful study on Albert of Hohenzollern and his relation to the progress of the Reformation in Prussia. Herr Hühlbaum publishes three letters illustrative of the commercial intercourse between England and Prussia in the thirteenth and fourteenth centuries: one is of the date 1295; the others, 1357.

THE *Indian Antiquary*, for April, commences with an account by the Rev. J. D. Bate of the nine-and-twenty or thirty ladies who as wives or concubines formed part, from time to time, of the harem of the Moslem Prophet. Mr. Fleet, of the Bombay Civil Service, then continues his very valuable papers on "Sanskrit and Canarese Inscriptions," by transliteration and translation of three mediæval grants to the Jain Temple at Palikara, and by a general account of the contents of four others. Captain Brooke has an article on the curious custom of the *Mahā-prasād*, or vow of sacred friendship cemented by the friends eating together of food that has been offered to Jagannāth. Captain Brooke is inclined to think that the custom is a relic of Buddhism, chiefly because men of different castes constantly take the vow and eat together. There follow a short account of Father Stevens, a Jesuit missionary to the Canarese in the sixteenth century; and a note on the distinction between the Buddhist *Swastika* and the very similar symbol on some of the ancient pottery discovered by Dr. Schliemann at Hissarlik.

MR. POOLE announces that of the 182 periodicals to be included in the forthcoming third edition of his *Index to Periodical Literature*, all have been given out to be indexed except twelve. These are wholly English serials, chiefly weeklies; and as the committee for co-operating with Mr. Poole have already placed three, and the Bodleian has promised to take part of the work, there ought to be no difficulty in the matter. Volunteers are needed for the *Artizan*, *Economist*, *Examiner*, *Literary Gazette*, *Spectator*, and *United Service Magazine* on Mr. Poole's list, and if possible for the *Reader*, *Chambers' Journal*, the *New Quarterly*, and the old *Monthly* and *Critical Reviews*. Offers of help may be addressed to Mr. Robert Harrison, of the London Library. Even if these are indexed here, we shall still be indebted to America for indexing by far the larger number of our own periodicals.

FOREIGN REVIEWS OF ENGLISH BOOKS.

THE ENGLISH BIBLE, by Cheyne, Driver, Clarke, and Goodwin. *Theologische Literaturzeitung*, April 13.
CAVE'S Scriptural Doctrine of Sacrifice. *Theologische Literaturzeitung*, April 27.

OBITUARY.

SIR WILLIAM MITCHELL died at Strode, Ivy-bridge, on May 1. He was born at Modbury, in Devonshire, in 1811, and on the death of his father, a small farmer in the neighbourhood of that town, was apprenticed to a printer at Modbury. Early in 1833 he came to London, and obtained an appointment on the staff of the *True Sun*, a daily newspaper which flourished in that stirring time of politics. The first number of the *Shipping Gazette* was issued by Sir William Mitchell in January, 1836, and after several trying years, during which it narrowly escaped shipwreck, it became the accepted journal of the shipping trade. Sir William Mitchell was also the founder

and editor, in September, 1856, of *Mitchell's Maritime Register*, and, in August, 1859, of *Mitchell's Steam Shipping Journal*. He edited *Maritime Notes and Queries* (1874-76), and published the *Mercantile Navy List*. His labours before committees of the House of Commons and in the pages of his own papers to introduce a general code of signals for all nations trading on the sea, and to improve the Consular system, were rewarded by the honour of knighthood, bestowed upon him in 1867. In 1869 he received from the King of Sweden the title of Knight Commander of St. Olaf.

THE *New York Nation* records the death, on March 17, of Dr. Charles Pickering, naturalist of the Wilkes Expedition, and author of *The Races of Men and their Geographical Distribution*, *The Geographical Distribution of Animals and Plants*, and *The Chronological History of Plants*, now passing through the press.

NOTES OF TRAVEL.

THE *Reforma* of Asuncion verifies the fact of the discovery of gold in the Sierra Maracayu, in the north of Paraguay, by the expedition of Messrs. Wisner and Mansilla. The miners have established head-quarters at Igatimi, where a considerable stock of supplies of all kinds has been accumulated. The general impression is that the precious metal is to be found in remunerative quantity, and great hopes are entertained of its becoming a source of value to the country and attracting numbers of European settlers; but the mining inspector, in his report to President Uriarte, speaks only of the finding of small quantities of alluvial gold. Colonel Mansilla is returning to Buenos Ayres, and carries with him a project advocated by a number of the Paraguayan citizens for the annexation of their country to the Argentine Republic. The country is in such a state of ruin and desolation that this seems to be the only way out of its difficulties; and the scheme, so far from being opposed by Brazil, is now, it is said, regarded very favourably by that country.

A LITTLE work entitled *On Trek in the Transvaal; or, Over Berg and Veldt in South Africa*, by Harriet A. Roche (Sampson Low), is a cleverly-written diary of a waggon journey by the ordinary route through Natal over the Drakensberg range into the Transvaal and across that country through Pretoria as far as the gold-bearing reefs of Eersteling in the north. Mrs. Roche has no extraordinary adventures to relate, and her descriptions do not go much beyond the incidents of travel and of housekeeping; but from her pages we gather a far clearer and more detailed picture of domestic life in the Transvaal than from any work we have yet seen, and her experiences and suggestions will be invaluable to any intending traveller or settler in this newly-acquired possession.

THE second volume of Dr. Robert Brown's *Countries of the World* (Cassell) takes us over the wide area of the United States, Mexico, and the West Indies, and fully maintains the promise of the first, both in the eminently readable and interesting text and in the fine illustrations which are thickly strewn through the work. With much of this country the author is familiar through former travel, so that his descriptions of men and scenes are from the actual life, and are enlivened by many characteristic anecdotes and incidents from his own experience. Elsewhere every recent account of travel in this region seems to have been duly searched for fresh and authentic information.

IN the current number of the *South American Missionary Magazine*, the Rev. T. Bridges gives an account of a journey which he made at the end of last February, in company with Bishop Stirling, through the unknown interior of Tierra del Fuego in an unsuccessful endeavour to open com-

munications with the Ona Indians. The party started from Gente Grande Bay, opposite Sandy Point, and found the country for a long distance from the shore entirely ruined by warrens of diminutive shaggy, a rat-like animal, whose front teeth are an inch long and curved. Several lakes were met with, and, after the range of hills at some distance from the shore was crossed, the country was found to be, for the most part,

"a succession of hills, basins, and rolling prairie land. Bushes abound in the lateral valleys, and grass in the principal ones, in which only water is found. The south-west slopes are better covered with soil and pasture than the north-west, and peat abounds in the large valleys within the hills, but is entirely absent on the sea side of the range."

Towards the end of their journey the party travelled through a dense forest of tall bushes, in which were many fine clumps of *lanadura*, increasing in girth upwards, and ending in a table-like flatness at the top. The soil is deep and rich in this bush-land, which extends for many miles from the hills round the bay where the sea was reached.

The proposal to construct a line of telegraph through Africa, of which we gave an account on August 11, 1877, is just now attracting considerable attention in Cape Colony. The Superintendent of Telegraphs there suggests a somewhat different route from that which we described, and he thinks that the project could be carried out in about a year, at a cost of some 200*l.* a mile. Mr. Sivewright, we understand, proposes that, after leaving the colonial telegraph system at Kimberley, the line should go to Tete on the Zambesi, and thence, *via* Livingstonia on Lake Nyassa, to Zanzibar. The adoption of this modification of the original plan would, no doubt, increase the chances of the commercial success of the scheme, and, besides, no single section of the line would be more than 300 miles long, so that there would be much less difficulty in transporting the necessary materials. Mr. Sivewright's proposed plan contemplates the establishment of stations at intervals of 200 miles, to which runners would constantly bring intelligence of the condition of the line. Mr. Sivewright appears to take the same hopeful view as Colonel Grant with regard to the interference of the native tribes and the danger to be apprehended from wild beasts.

INTELLIGENCE has been received that Sir John Coode has completed a survey of the Yarra River and Bay, in Victoria, and is now engaged in surveying various important ports on the coast.

MR. CAMERON, of the China Inland Mission, has recently succeeded in making his way into Burmah from the Chinese province of Yunnan.

MAGAZINES AND REVIEWS.

THE *Contemporary* of this month opens with the first of Prof. Max Müller's Hibbert Lectures, which, as it has been sufficiently reported in the daily papers, we may pass over. Besides this there are the usual number of theological or semi-theological articles of greater or less interest; among the former of which may be reckoned Canon Lightfoot's ingenious application of the discoveries of General Cesnola and Mr. Wood to confirm the traditional view of the authorship of the Acts of the Apostles. Mr. Goldwin Smith's paper on "The Greatness of the Romans" will be welcome to many of those who are tired of the writer's polemics. It is a very fresh and vigorous statement of the theory that Roman greatness was originally owing to physical causes, to her position of commercial vantage; that the she-wolf and the twins are not, therefore, "the appropriate emblems of Roman greatness;" but that "a better frontispiece for historians of Rome would be some symbol of the patroness of the lowlands, and their protectress against the wild tribes of the highlands." Commerce, wealth, and political experience came first; afterwards fol-

lowed war—first defensive, and then offensive; then imperial organisation and government, which for ever mark off Rome from the bloodthirsty conquerors of the East. The interest of the article consists in Mr. Goldwin Smith's view of the beginnings of Rome—viz., that she was *first* commercial, and only afterwards military.

THE *Cornhill* is good this month. It contains one of the translations from Italian verse by J. A. S. which we are always glad to read; a charming lyric, "The Maenad's Grave," by Mr. E. W. Gosse; another of G. A.'s attractive Darwinian papers on "The Origin of Flowers;" the usual amount of fiction; and an article on Athenaeus, in which we seem to detect the hand that dealt with Aulus Gellius a few months ago. The writer who treats these late classic encyclopaedists is certainly one of the most amusing that we know of; but what he writes no more admits of extract and quotation than champagne will bear decanting. All who care for a rarely happy compound of fun and learning, effervescence and body, should read the article itself.

A CLEVER readable paper on Louis Börne in *Fraser's Magazine* reminds us so strongly of the book *Rahel; her Life and Letters*, which many persons read and enjoyed some two years ago, that we can scarcely be mistaken in tracing it to the same hand as that interesting and careful memoir, especially as the inference from style and subject is borne out by the initial at the close of the article. Many of those who read *Rahel* will have carried away a lively impression of Louis Börne, the excitable Jewish youth who at the age of seventeen twice attempted to commit suicide out of love for the brilliant but already mature Henriette Herz, the wife of the physician in whose house he had lived as a pupil, and who, later in life, when Goethe's attitude towards the German politics of the day had roused the passionate indignation of all German Liberals, except Rahel, exclaimed with typical bitterness, "Since I have been able to feel, I have hated Goethe; and since I have been able to think, I have known why!" A couple of pages, however, and a stray notice or two, were all that could be allowed him in the memoir of Rahel. The present study of him fills up the outlines then sketched, and gives us the picture of a man of rare ability and delicacy of nature, a curious compound of egotism and large devotion, of fantastic passions such as prompted the arsenic-escapade with Mme. Herz, and quiet persistent friendship such as bound him for life to Mme. Wohl—like, and yet wholly unlike, his contemporary and rival Heine. He was born of Jewish parents at Frankfurt, in 1786, at the time when the gates of the Jewish quarter were still locked at four o'clock on Sunday, and when no Jew might use the foot-pavement in the streets. He died at Paris in 1837, and M. Raspail spoke at his funeral. Thus his life is co-extensive with the most exciting years of modern European history. It began with the crash of the old order of things, and passed away in deep disappointment with the new order from which so much had been hoped. "My dreams about the freedom of France are all over," he writes despondently, in December, 1830:—

"In politics it is neither summer nor winter—the most pitiable revolution spring I ever knew. At home [*i.e.* in Germany] we have no doubt about it being winter, and we put on flannel. . . . But here the meadows were already green, and now the snow falls thickly upon them. The Chamber, that old coquette, who paints and makes eyes and abuses the young one, I should like to see it horsewhipped. When it was young was it not as bad as the rest? . . . Faith with the people has been deliberately broken; they have had promises without fulfilment. The authorities talk here as with us about misleaders of the people, disturbers of the peace, republican agitation, and so forth. But no man asks for a republic: they only want those republican institutions which were promised them in the day of fear. With these men 'agitation' is said to begin where their own advantage leaves off."

The above-quoted letter is one of the *Letters from Paris* to Mme. Wohl which made Börne famous in his own generation, and which have been constantly compared with Heine's work of the same kind—to very little profit, as the author of the article justly remarks, considering the radical difference between the two men. Heine and Börne, at one time friends, quarrelled hopelessly in the last year of Börne's life, and Börne was scarcely buried before Heine published a scandalous attack upon him: an attack which has not hurt Börne's reputation, however it may have damaged Heine's. We should like to see this sketch of Börne followed by one of Rahel's correspondent Gentz. Mr. Hayward's essay by no means exhausted the subject; nor, indeed, does what has lately been published about his part in the Congress of Vienna.

IN *Macmillan's Magazine* the article on "Novelists and Novel-Writing in Italy" is not so useful as it might have been. The great bulk of the space is devoted to two writers, Mantegazza and Nievo, and there is not that conspectus of the whole field which would have made the article welcome to many would-be readers of Italian. If, however, it is read along with an article by Prof. de Gubernatis on the same subject in the *Deutsche Rundschau* for last year, the two articles will supplement one another. Some interesting remarks are made on the special difficulties an Italian novelist has to contend with, owing partly to the great variety of terms used to express common things (the term used in one part of Italy being quite unintelligible in another), and partly to the purists. Prof. Ward's "Bohemian Literature in the Fourteenth Century" is in substance a review of Mr. Wratislaw's recent book on the subject. It is an attempt—too slightly done—to point out some of those connexions of Bohemian with other contemporary literatures, the omission of which, and the general ignorance of the conditions of those literatures, is the weak point in Mr. Wratislaw's book.

AMONG the minor magazines, *London Society* of this month contains an interesting article, entitled "A Peep into the Inner Life of an Ironclad." Though not a word is said about the equipment of the guns or the wonders of the engine-room, yet the marvellous care and precision with which the whole ship is managed, as a complicated piece of machinery, is described with much freshness of observation. The serial articles in the same magazine called "Club Cameos" and "Switzerland by Pen and Pencil" are also above the average. The strength of *Belgravia* lies in its novels, though the current number is brightened by some tripping verses from the pen of Mr. E. W. Gosse, which he has headed "A Pastoral in Dresden China." Mr. Julian Hawthorne will not raise his reputation either by the plot or the diction of "An Automatic Enigma." Of the two novels, Mr. James Payne's "By Proxy" is concluded with a somewhat weak *dénouement*. In "The Return of the Native" Mr. Thomas Hardy continues to bring before us his artificial country-folk, moving in a world of passion and intrigue, whom only his realistic genius could compel us to accept as actual men and women. We may take this opportunity of testifying that *St. Nicholas* (Sampson Low and Co.) maintains its character as the best of illustrated magazines for girls and boys.

THE *Church Quarterly Review* has the germ of a good critique on "The Poetry of Doubt—Arnold and Clough;" and an instructive, if not clever, article on "Preaching at the Council of Trent." The "Short Notices" of books seem generally to be better done, and the subjects better chosen, than the substantial articles.

THE LAW OF THE FOREST.

Macmillan's Magazine contains an excellent article by Mr. Charles Sumner Maine on a subject which has been left in obscurity on some points and

placed in a false light on others by great historical and legal authorities. Mr. Maine's article is only too short, putting as much as could well be put into five pages, but leaving something to be said on the antiquities and early history of forest law, about which Mr. Freeman takes up some questionable positions in his *History of the Norman Conquest*. In his antipathy to hunting and game laws, that very learned historian for once suffers himself to be misled by Judge Blackstone's rhetoric. He says (*Norman Conquest*, iv., 610): "In William's age what had once been very necessary warfare with savage enemies finally changed into a mere sport. It was then too that what hitherto, whether sport or business, had been the sport or business of every man, became the exclusive enjoyment of the King, and of those whom he might have allowed to share it." Of Henry I. he says (v., 163-4), "We read that he kept the right of hunting throughout the whole kingdom in his own hands," and he gives thanks in reference to this alleged "royal monopoly of hunting" to "the optimist Blackstone, not often the historian's friend," for the phraseology of the sentence in Book IV. of the *Commentaries*, that "the forest laws established only one mighty hunter throughout the land, the game laws have raised a little Nimrod in every manor." Mr. Freeman adds (*Norman Conquest*, v., 457), that "what the practice of Henry I. was we learn from the Assize of Henry II. It is an arbitrary code, setting up a separate and arbitrary jurisdiction within certain districts."

The last words alone of these statements are strictly accurate. The Assize of the Forest set up a separate jurisdiction "within certain districts;" but, it is to be observed, within certain districts only. Hunting did not become a mere sport in the age of William the Conqueror, nor until after many later ages, and it never became an exclusively royal sport or monopoly. Nor was Henry II.'s Assize of the Forest "an arbitrary code" in the sense of emanating from the king's will and command alone; it was deliberately passed, like the Assize of Clarendon, in the Council which Mr. Freeman regards as a continuance of the ancient Witenagemot and the parent of our present Parliament.

Throughout the Middle Ages hunting had two objects besides sport—first and especially, to obtain fresh meat; secondly, to destroy beasts of prey and noxious animals. It is needless to bring proof that for some centuries after the Norman conquest the only kinds of fresh animal food during several months of the year were game and fish. On the other hand, the destruction of wolves, martens, wild cats, foxes, and other vermin, was a service of such importance that land was often held by it. John Engayne held a carucate of land in the county of Huntingdon, in the reign of Edward I., "per serjantiam currendi ad lupum, vulpem, et cattum, et amovendi omnem verminam extra forestam domini regis." Of another member of this family it is recorded that "he holds one hundred shillings of land by the service of taking wolves, and does his service daily." And the name of one of Edward III.'s tenants in *capite*, who held land by the service of hunting wolves out of the forest of Sherwood, is the significant one of Walter de Wulfhunte.

The afforestation of certain places in the eleventh and twelfth centuries followed a much more extensive royal encroachment, on which Mr. Freeman says too little, whereby the whole folkland became *terra regis*, and the national hunting-grounds within the folkland by consequence *foresta regis*. Further afforestations were made by the Conqueror, Henry II., and by Richard and John; but the forest laws never applied to all the coverts for game in the kingdom, nor "established only one mighty hunter" throughout it. Blackstone grounds that piece of rhetoric on the proposition that "these new constitutions vested the sole property of all the game in England in the king alone;" but a previous passage shows the uncer-

tainty and instability of his footing. For in Book II., chapter xxvii., he actually rests the alleged right of the king to pursue and take all beasts of the chase upon the principle that all the land in the realm is held of the king as chief lord, "and that therefore he has the right of the universal soil, to enter thereon, and to chase and take such creatures at his pleasure." Upon the same principle the king would have a right to enter on any man's ground and take his horses out of his stable. That great repository of royal rights and administration in the reign of Henry II., the *Dialogus de Scaccario*, distinctly states that only certain districts were *foresta regis*, and that in some of the comparatively unwooded counties there were none; although there must have been game of some sort in every shire. A wood or waste did not become a royal forest until it had been duly afforested by a somewhat tedious and costly process. Had all the game in the kingdom been the king's property, and all coverts for game subject to the forest laws, the particular afforestations made by Richard and John would not have excited so much anger, or seemed such violent usurpations as to call for Henry III.'s Charter of the Forest, in addition to the forty-seventh chapter of John's Great Charter. Henry I.'s officials, no doubt, by way of intimidation and extortion, asserted royal forest rights over woods that had not been afforested, and inflicted penalties and fines for their alleged violation, but the very passage which Mr. Freeman cites (v., 164) from Henry of Huntingdon shows that the pretext was that the ground had been duly afforested. And Henry I.'s Charter to the Citizens of London expressly confirms their ancient rights of hunting in Middlesex and Surrey, rights which we find them jealously maintaining in subsequent reigns. Nor is it likely that Henry I. would have said in his general Charter of Liberties, which Mr. Freeman calls "the immediate parent of the Great Charter itself," that he "kept the forests in his hands with the common consent of his barons, as his father had done," had he meant thereby to lay claim to every wood and covert in the realm. With the laconic brevity of our early statutes and records, the royal forests are sometimes called simply *forestae*, but the proper name for an afforested tract, over which the forest law ran, was *foresta regis*. *Foresta*, as Mr. Freeman remarks (iv., 613), means a wilderness rather than a wood; and he might have added that it does not necessarily mean a place out of the jurisdiction of the common law. Mr. Maine adopts the derivation of "forest" from *foris*, "out of," that is to say a place out of the jurisdiction of the common, and within the exceptional jurisdiction of the forest, law. It seems, however, to be simply a form of the same word as the German *forst*. It may, perhaps, have been brought into England in its present form by the Normans, and be in that sense of French origin, as Mr. R. G. Latham states. But the French *forêt*, which in Old French was *forest*, was, there is scarcely room for doubt, a form of the same word as the German *forst*; and some form of that word one may believe was in use in England long before the Norman Conquest, having been brought in by the Germans from their native forests.

T. E. C. LESLIE.

NOTES FROM CAIRO.

Cairo: April 20, 1878.

By this time all the objects which the Boulak Museum contributes to the Paris Exhibition will have reached their destination. As regards the Egyptian section, the design throughout has been to illustrate the arts and industries of the country from the earliest times up to the present day. Considering their antiquity, there are no classes of objects that will be studied with more interest than those which are intended to reproduce the arts and manufactures of ancient Egypt. With this object in view, a careful selection has been made from the museum at Boulak, the choice having

been regulated by Mariette-Bey, who, as president of the Egyptian Commission, has been for some time in Paris, while M. E. Brugsch, as sub-curator, has carried out his instructions in Cairo. There has been no idea of choosing objects for their intrinsic or purely historical value, but the development of workmanship is portrayed from the ancient empire to the times of the Ptolemies. The collection also exhibits as fully as possible the materials made use of during the period which the objects illustrate.

The specimens include household furniture, wood carving, vases, inlaid work, mosaics, jewellery, works of bronze, glass, and stone. In a few cases only casts have been sent instead of the objects themselves. Some ancient models have also been sent which explain the methods employed in statuary and other arts. With the Greek period the Boulak collection ends. The history of Egyptian art during subsequent periods is illustrated with the aid of the Egyptian Government and private individuals. Mr. E. T. Rogers, whose valuable collection of coins is lent by himself, and M. St. Maurice, are in charge of the Arab and Middle Age department; and the industries and productions of modern Egypt complete the series.

The Egyptian staff has lately devoted much care to the construction of large scale-maps, illustrating the explorations of late travellers. The results will be seen in a large map of Egypt and its dependencies, which is intended to incorporate all the latest information. As regards the southern extremity of what the Khedive seems to consider Egyptian territory, the limits are those assigned by Colonel Gordon, and to the West figures the recently annexed province of Darfour, which forms one of the most important features of the whole. This portion has been supplied by General Purdy—who, it will be remembered, returned last year from his laborious expedition—while the province of Kordofan has been surveyed by Colonel Prout. Care has also been bestowed upon the country of Harar. Victoria Lake appears as mapped by Stanley, and Albert Lake as according to Colonel Mason. The work done by Schweinfurth has been utilised, and the results of almost all recent travel have been inserted. Some of the more important routes are marked by dotted lines. Late publications of the Royal Geographical Society illustrating the work done by Gordon Pasha and his officers have been made use of. In a few cases, where there has been a conflict of evidence, a temporary compromise has been adopted. The whole map covers a space of about 4 by 5 mètres, being on a scale of 1 : 1000000.

The staff also sends specimens of arms, musical instruments, and various other objects of industry, illustrating the modes of life and customs of various tribes recently brought under the rule of the Khedive. Among other curiosities figure the chair and the ivory pipe of M'Tesa, as well as the copper lances used by him, not for war but for purposes of parade. There are also maps of Egypt, showing its extent during the time of the French expedition, of Mohammed Ali, and of Saïd Pasha. Plans have also been carefully prepared representing the city of Cairo in 1800, 1845, and 1878.

ROLAND L. N. MICHELL.

PARIS LETTER.

Paris: May 3, 1878.

The French Academy has just published the seventh edition of its famous Dictionary, and has reprinted at the beginning the prefaces to the six earlier editions. This is modesty, for the preface to the seventh cuts a rather poor figure. Nothing is more singular than the liberties which the Academicians take, save the feelings of squeamishness which restrain them. They have suppressed an *h* in *rhythme* (*rhythm*) and an *h* in *phthisie* (*phthisis*), on the pretext that they are not pronounced; as if nine words out of ten in French did not contain parasitic letters, and as if our

whole orthography were not a chaos of absurdity and contradictions. On the other hand, the Academy has refused to admit into its Dictionary the word *Actualité*, thus making the most piquant of epigrams at its own expense. The most serious charge that can be brought against the Academy is that it does not form a clear idea of the work it has to execute. Some people find fault with it for proscribing certain words, for being less eclectic than M. Littré. But this is not a fair accusation. The mission of the Academy is not to register all the words which are now in use or which have been employed by authors. It has to form a Dictionary of the language spoken in Paris by good society. Such is the object aimed at by the authors of the first edition of the Dictionary, and it is the best thing that can be done to compose a Vocabulary of good French. The misfortune is that the Academy thinks itself bound to give laws to good society, and that instead of taking account only of the language spoken by contemporaries, it busies itself too much with the language written by good authors. So it preserves words and phrases which have long fallen into disuse, while it rejects others which are universally admitted.

Despite these imperfections it performs a useful task, so that, notwithstanding the epigrams which are showered upon it, its membership remains an object of ambition to all those who pride themselves on being good writers. The coming elections of a successor to Thiers and to Claude Bernard have just been the occasion of the most amusing competitions. The French Academy is not a learned body, it is a *salon* into which enter the affectations, the susceptibilities, the petty intrigues of worldly life. As M. Thiers must be praised by his successor, and as his friends are numerous in the Academy, M^{me}. Thiers and M^{lle}. Dosne were allowed to give their advice as to the election. It may be imagined what complicated negotiations ensued, for these excellent persons thought less of the literary merits of the candidates than of the degree of their intimacy with M. Thiers. They were within an ace of accepting M. Giraud, undoubtedly a distinguished scholar, but an obscure and ponderous writer, and a person who, especially from the part he took in politics under Louis Napoleon, was as ill qualified as anyone could be to eulogise the founder of the French Republic. M. Laboulaye, who would have been an excellent choice, was also passed over; M. d'Audriffet-Pasquier is reported to have declined the honour—perilous for himself—of speaking of M. Thiers; and they fell back on M. Henri Martin, who has at least the advantage of being an historian like M. Thiers, whose character commands universal esteem, but who is far too deficient in subtlety and originality to trace a portrait of the smallest and the greatest of our statesmen. It is perhaps after all his very mediocrity which caused him to be selected. If there was not much to be said in his favour, there was nothing to be said against him, and it is possible that M^{me}. Thiers might have been pleased to see her husband's place occupied by a man whose talent or capacities could never be compared with his. It is true that now M. de Loménie is dead, there is a talk of electing M. Henri Martin to his chair, and of giving that of Thiers to M. Taine. This is a trick which the reactionary party in the Academy are anxious to play the founder of the Republic, and M. Taine will find himself as much embarrassed as anybody to speak of M. Thiers, whether favourably or unfavourably. If the object had been to get a really original portrait of M. Thiers, which would have struck Europe with admiration and would have remained for posterity, the choice should have fallen on M. Renan, who would have envied such a task and such an honour. But M. Renan will be elected to fill the place of M. Claude Bernard. It is at least a matter for congratulation that the Academy has at last decided to make reparation to the greatest of our contemporary writers; and

we may recognise in this election a gratifying token of the decline of the clerical spirit, already beaten in the field of politics. What will M^r. Dupanloup do, who gave in his resignation on the election of M. Littré, if M^{rs}. Taine and Renan enter the Academy at once?

The reputation of M. Renan, however, is no longer one of those which are open to dispute, or to which anything can be added by Academic suffrages; but he is always finding means to cause us some charming surprise by showing us a new aspect of his talent. For the last two years he has given us pages from his autobiography; this year he gives us a politico-philosophical fancy in a dramatic form—*Caliban*,* a continuation of the *Tempest*, which has just appeared in the *Temps*.

This piece has not been to everybody's taste. *Caliban* represents the people, which, raised to civilisation by the aristocracy, turns against it the talents and the intelligence which it has received from it, and overthrows its sovereignty. It represents likewise the leaders of the people, who, when once they have got into power, turn Conservatives, and defend the principles of authority which they assailed before. Readers have naturally sought in the character of Caliban for all manner of allusions to our living statesmen, especially to M. Gambetta, who most assuredly was not in M. Renan's mind when he wrote. What, in the author's point of view, is most offensive to the partisans of modern democracy is his conviction that, while favouring free-thought and science, democracy is incompatible with idealism, with the highest nobility of heart and character. Ariel, who represents the chivalrous idealism of former ages, dies on the triumph of Caliban, after breathing forth his sorrow in complaints of exquisite poetry and harmony. M. Renan's general conception certainly lies open to more than one objection; but what constitutes the charm of his work is the details, the conversations between the nobles and the bourgeois of Milan, who philosophise on life and the world with light and airy grace, and into whose mouths M. Renan has put the various points of view, contradictory and yet all true, which to his mind constitute the reality of things. The speech of the beautiful Imperia on the necessarily ephemeral character of beauty is one of the most exquisite pages which have ever come from his pen.

M. Renan's talent as it ripens is crowned with imagination and poetry, but his more important works are far from suffering thereby. They grow in size and in completeness. To the fifth volume of his *Origines du Christianisme* he has already added a sixth, which is ready to appear; then he contemplates a seventh on Marcus Aurelius and pagan wisdom, in which he will show what ancient civilisation might have been without Christianity; and, perhaps, an eighth which would bring us down to the final constitution of the Catholic Church under Constantine.

M. Renan's books have certainly greatly contributed to call attention in France to the history of ideas in the time of the Roman Empire. There are few subjects which are the object of keener curiosity, or of more careful study. We have already spoken here of the *Histoire des trois premiers Siècles de l'Eglise chrétienne*, by M. de Pressensé, which is to be almost entirely re-cast, and of the *Religion Romaine, d'Auguste aux Antonins*, by M. Boissier. M. Duruy, in the fifth volume of his *Histoire des Romains*, has given a leading place to the movement of ideas, and the sixth will contain a very interesting chapter on Christianity under Septimius Severus, in which he brings out the revolutionary character of the new religion. M. Aubé has devoted the whole of the second volume of his *Histoire des Persécutions de l'Eglise* (Didier) to the pagan polemic against Christianity, which is perhaps disproportionate; yet we cannot complain, for to this want of proportion we are indebted for an excellent book. The chapters on the Gnostics, Fronto, and Philostratus

contain nothing very new, but the chapter on Lucian determines with much subtlety the true attitude of this second-century Voltaire, who criticised Christianity without hatred, but who saw in the Christians simply *thaumaturgi*. What constitutes, however, the exceptional interest of M. Aubé's volume is the study on Celsus. Never has so much light been thrown on the noble figure of the worthiest adversary with whom Christianity in its time of growth had to reckon, a spirit liberal, tolerant, penetrating, nurtured on Plato and all the wisdom of the ancients. M. Aubé has reconstituted with much sagacity, from the eight books of Origen's *Contra Celsum*, Celsus' own book, that *True Discourse* which, like all books of pagan polemics, was unfortunately destroyed in the fourth century by triumphant Christianity. Henceforward we can form a very clear idea of it, and it is astonishing to see the force with which Celsus anticipated a great number of the chief arguments of the anti-Christian philosophy of the eighteenth century.

If I add to the books already mentioned M. Soury's *Jésus et les Evangiles* (Charpentier), it is not because of the merit of this pamphlet, but because it had for some days a *succès de scandale*. It certainly contains some excellent remarks on M. Renan's fifth volume, some brilliant passages such as are to be found in all M. Soury's writings, but this publication is not worthy of its author. The Introduction particularly has hindered readers from taking the volume seriously. In it the author gives his explanation of the life and mission of Jesus. He is represented as a sufferer from nervous disease, who showed in his brief career every symptom of mental alienation, and who would have become stark mad if the Jews had not done him the service of crucifying him. This thesis is supported by very poor positive arguments, and by a few texts most arbitrarily interpreted, but with a great display of the technical terms of medical science. It is rather curious to see one of the critics who maintain that we have scarcely any positive knowledge of Jesus diagnose and describe his malady as if he had a clinical journal before his eyes. In fact this is but a pure romance to be added to all those to which the life of Christ has given rise within the last eighteen centuries.

A book which deserves on the part of philosophers more serious attention than that of M. Soury is the volume of verse just published by M. Sully Prudhomme under the title of *La Justice* (Lemerre). It has a distinct savour of Lucretius, and the memory of the greatest of philosophical poets may be recalled without imprudence in speaking of this work, in which a profound knowledge of all the resources of the French language and poetry is placed at the service of singularly vigorous and profound thought. The poem is divided into ten *watches*, all but two of which are occupied with dialogues between the poet-philosopher, who expresses in sonnets the pangs of doubt and of despair which he feels at the sight of Nature and of humanity, and a mysterious Voice which answers him in the name of the heart and conscience. After showing the obscurity of the origin of things, the seeker sets forth with mournful eloquence the law of struggle for existence and of necessary egoism which causes war between the animal species, between individuals within the species, between nations and between the individuals of each nation; and finally recognises fatalism reigning in sovereign state throughout the whole universe. The Voice protests in the name of beauty, of love, of art, of devotion, above all of justice. The poet is struck by the last-named sentiment. He asks how it can have been implanted in man. He tells himself that perhaps he has been wrong to seek for exact justice in Nature, whose immensity escapes his vision, but that since he seeks it and requires it, it must be a need of his nature, it must exist in man and be developed with humanity. He then sees opening before him a new order of things which is based on conscience.

* See ACADEMY, May 4, p. 393.

The love of justice gives to man his dignity, and the city, created by men, will realise little by little the ideal demanded in vain of Nature. Thus an idealistic conception modifies little by little the fatalistic and naturalistic conception in which the poet's mind was at first entangled. Undoubtedly it is almost startling at first to see expressed in verse philosophical ideas so closely and logically reasoned out, especially when on entering into detail the reader finds that M. Sully Prudhomme has omitted none of the essential points of view of contemporary Darwinism and Positivism. Is poetry compatible with this scientific precision? The author asks himself the question in his preface, and hesitates to answer in the affirmative. We believe as a matter of fact that this kind of poetry is only accessible to a small number of readers, who are at once lovers of philosophy and of noble verse; but it is fortunate that this attempt has been made. One of the original points of M. Sully Prudhomme's genius is precisely this alliance of scientific philosophy and poetry; and it is good that he should have given in a work of high aim and of considerable length an example of the most perfect that he could produce in this kind. The verse, too, lends to the philosophical thought a certain completeness and attractiveness, which engraves it on the mind, gives it double relief and double value. In short, with M. Sully Prudhomme thought is never a cold conception of the brain; it shakes the whole being, it rings mournfully even to the innermost fibres of the heart, and this emotion clothes with poetry the very passages in which science speaks the most precise language. The answers of the Voice to the seeker have also enabled the author to give free scope to the warmest or most graceful outbursts of his imagination or his heart. This poem cannot be quoted by fragments. We must read it as a whole, grasp its powerful plan, and follow into its inmost recesses the thought, at once so vigorous and so sincere, which seems to reveal to you, in a heart-stirring and irresistible form, what was within you before only in the state of vague intuition.

I ought still to speak of more than one remarkable work, for the last few weeks have been productive. I ought to mention the second volume of the Correspondence of Ste.-Beuve, and above all E. Zola's fine novel, *Une Page d'Amour*, which appears to me to be his masterpiece so far. But I must postpone these subjects for a future letter, and end this, which is already too long.

G. MONOD.

SELECTED BOOKS. General Literature.

- BRAURE, A., et H. MATHOREL. *La Roumanie; géographie, histoire, &c.* Paris: Calmann Lévy. 5 fr.
BONNAFFÉE, E. *Causeries sur l'art et la curiosité.* Paris: Quantin. 7 fr. 50c.
BURKE'S Select Works. Four Letters on the Proposals for Peace. Ed. E. J. Payne. Clarendon Press. 5s.
CUNNINGHAM, D. *Conditions of Social Well-being.* Longmans. 10s. 6d.
DRESSER, H., u. A. MITCHELL. *Die antiken Kunstwerke aus Sparta u. Umgebung.* Athen: Wilberg. 8 M.
GIBSON, C. *The Life of George Combe.* Macmillan. 32s.

Theology.

- ANTIENT LITURGIES. Ed. C. E. Hammond. Clarendon Press. 10s. 6d.
WEIPFENBACH, W. *Die Papias-Fragmente üb. Marcus u. Matthäus eingehend exegetisch untersucht u. kritisch gewürdigt.* Berlin: Schleiermacher. 3 M.

History.

- CAMPBELL, W. *Materials for a History of the Reign of Henry VII.* Vol II. Rolls Series. Longmans. 10s.
GAIRDNER, Jas. *History of the Life and Reign of Richard III.* Longmans. 10s. 6d.
LA FAYETTE, M^{me}. de. *La princesse de Clèves.* Préface de H. Taine. Paris: Quantin.
MONTAUT, L. *Revue critique de quelques questions historiques se rapportant à Saint Grégoire de Nazianze et à son siècle.* Paris: Thorin.
MUELLER, M. J. *Beiträge zur Geschichte der westlichen Araber.* 2. Hft. München: Franz. 4 M. 50 Pf.
SCHMOLKE, H. *Phillip's II. Abschied v. den Niederlanden.* Ein Beitrag zur Geschichte d. Erzherzöge Albert u. Isabella. Berlin: Heymann. 1 M. 80 Pf.
SMITH, R. Bosworth. *Carthage and the Carthaginians.* Longmans. 10s. 6d.

Physical Science and Philosophy.

- BACON'S *Novum Organum.* Ed. T. Fowler. Clarendon Press. 14s.
HODGSON, Shadworth H. *The Philosophy of Reflection.* Longmans. 21s.
ZIMMER, F. Joh. Gottl. *Fichte's Religionsphilosophie nach den Grundsätzen ihrer Entwicklung dargestellt.* Berlin: Schleiermacher. 4 M.

CORRESPONDENCE.

THE DUTCH DRAWINGS IN THE BURLINGTON FINE ARTS CLUB.

London: May 6, 1878.

There are not a few among the drawings by the Dutch Masters now exhibited in the Burlington Fine Arts Club which, beside their artistic value, are also of historical interest. We know but little of the life and circumstances of most Dutch masters, and the marks of the artists on their pictures, etchings, and drawings are often the only guidance. C. Vosmaer informs us in his biography of Rembrandt (p. 295) that the Christian name of this master's mysterious pupil Renesse is indicated by C., C. A., A. C., and J. Alfred von Wurzbach has lately referred to an etching with the signature "Co. A. Renesse inventor et fecit." If the drawing No. 75 in the Burlington Fine Arts Club is ascribed to J. Renesse, the signature is apparently overlooked, for it clearly shows before the R. the two letters C. and A. The date (1669) of this drawing is not less valuable, because, according to Kramm, De Levens, &c. (p. 1358), the artist's activity only lasted from 1649 to 1661.

The year of Jacob van Ruysdael's birth is not yet known. Many catalogues have the dates 1630 and 1636. But the doubtless genuine drawing No. 92 has the signature "R. 1646," just as a similar one in possession of W. Mitchell, Esq. With this same date only an etching and one picture are known (cf. Waagen, W. Burger, Kramm), and these works were surely not produced by a boy of ten years of age.

Michael van Huysum, the brother of the celebrated flower-painter Jan, has held till now no position in the history of art. Kramm (p. 781) only names him as a drawing-master, and states that he could find only one of his drawings. The three water-colours of the exhibition 122, 123, 124, all bear his monogram. They are well qualified by their artistic excellences to secure for the master an acknowledgment which he undoubtedly deserves.

Is the drawing No. 71 really by Paul Potter (1625-1654)? Even the signature "... en 1616" (? 1656) seems contradicted. No. 98, Study, probably a portrait from life, shaded drawing by Gaspar Netscher, is of great interest, because after it is executed the celebrated picture of the Dresden Gallery (No. 1,528), which is declared to be the artist's portrait of himself, and is dated 1665, painted, therefore, when the master was twenty-six years of age. The notice in J. C. Robinson's *Catalogue of the Malcolm Collection*, p. 243, "On the back [of the drawing], in the handwriting of Netscher, is inscribed 'C. Netscher geschildert Anno 1664 voor — guldens,'" agrees well with this statement.

JEAN PAUL RICHTER.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, May 13.—8 P.M. Society of Arts (Cantor Lecture): "Some Researches on Putrefactive Changes," by Dr. B. W. Richardson.
8.30 P.M. Geographical.
TUESDAY, May 14.—3 P.M. Royal Institution: "Vegetable Morphology," by W. T. Thiselton Dyer.
8 P.M. Anthropological Institute: "Description of a Male Skeleton found at Cissbury," by Prof. Rolleston; "Excavations at Ligwell in Cadbury."
8 P.M. Colonial Institute: "Glimpses of Natal," by John Robinson.
8 P.M. Photographic: "Dry Plate Processes," by W. England; "Photography at the least refrangible End of the Spectrum," by Capt. Abney.
8 P.M. Civil Engineers: Discussion on "Steam Boilers for very high Pressures;" "The Design generally of Iron Bridges of very large Span for Railway Traffic," by T. C. Clarke.
WEDNESDAY, May 15.—7 P.M. Meteorological: "Daily Inequality of the Barometer," by W. W. Russell; "Meteorology of Mouzafforpore, Tirhoot, for 1877," by

C. N. Pearson; "The Great Rainfall of April 10-11, as recorded at the Royal Observatory, Greenwich," by W. Ellis; "Observation of Sea Temperature at slight Depths," by Capt. W. F. Caborne.

8 P.M. Archaeological Association: "Exploration of the recently-discovered Roman Station at South Shields," by the Rev. R. E. Hoopell.

8 P.M. Society of Arts: "Dietaries, in their physiological, practical, and economic Aspects," by R. M. Gover.

THURSDAY, May 16.—3 P.M. Royal Institution: "On Colour," by Lord Rayleigh.

8 P.M. Chemical.

8.30 P.M. Royal.

8.30 P.M. Antiquaries.

FRIDAY, May 17.—8 P.M. Philological (Anniversary): President's Annual Address, by H. Sweet.

8 P.M. Society of Arts: "Agriculture in India," by F. C. Danvers.

9 P.M. Royal Institution: "On Speech," by A. Graham Bell.

SATURDAY, May 18.—3 P.M. Royal Institution: "On Richard Steele," by Prof. H. Morley.

SCIENCE.

The Physical Geology and Geography of Ireland. By Edward Hull, M.A., F.R.S., Director of the Geological Survey of Ireland. (London: Stanford; Dublin: Hodges, Foster & Figgis, 1878.)

PROF. HULL, whose duties as Director of the Geological Survey of Ireland have made him intimately acquainted with the geology of the land of "Giant Stags and Giant Causeways," has traced the broad outlines of its physical history in a small volume of great interest, which at once takes its place by the side of Prof. Ramsay's popular work on *The Physical Geology and Geography of Great Britain*.

The first part of the book deals with the geological formations of Ireland, which belong to "the oldest and newest periods of geological time as represented in the British Isles." A large portion of the Mesozoic strata, including the whole of the Jurassic series, is wanting; this feature is apparently due to absence of deposition, as it seems probable that the Irish area, with the exception of the north-east, was raised into dry land, at the end of the Carboniferous period, by terrestrial movements which have left striking evidence of their force in the crumpled strata of the mountains of Kerry. A clear sketch is given of the succession of events in the volcanic history of the north of Ireland during the Miocene period; and attention may be drawn to the arguments in favour of the great age of Lough Neagh, which was in existence before the glacial epoch, as well as to the remarks on the drift deposits which cover three-fourths of the entire surface of the country and rise up the flanks of the mountains to a height of between 2,000 and 3,000 feet. The second part, which describes the origin of the landscape features of Ireland, is perhaps the most attractive portion of the book. When Ireland was elevated into land, at the end of the Carboniferous period, its surface probably presented the appearance of "a plane, partly formed of coal-measures and partly of older rocks, with a slight inclination in various directions." Out of this "plane of marine denudation," the level of which would be 3,000 or 4,000 feet above that of the great central plain which stretches across the country from Dublin to Galway, the physical features were fashioned by the great sculptor water; and it is ingeniously suggested that at this time "Ireland contributed to the mineral wealth of England" by supplying materials to protect her vast stores of coal from atmospheric waste. The causes which have led the Shannon, the Blackwater, and other rivers to

assume their apparently unaccountable courses, are clearly explained by reference to their geological history, and the lakes are shown to be of mechanical or glacial origin, or to be due to chemical solution. To the last class belong the numerous sheets of water which lie scattered over the central plain, whilst Loughs Neagh and Allen are of mechanical origin, and the innumerable lakes in the mountain districts of Connemara, Donegal, Kerry, and Wicklow may, as a rule, be attributed to glacial agency.

The concluding part is devoted to the glaciation of Ireland, and gives a brief summary of our present knowledge of the subject, as derived from the researches of the Rev. Maxwell Close and the officers of the Geological Survey. These investigations show "that there exists a tract of country stretching across the island, which has been the axis of motion for the ice in opposite directions seawards." The cause of this ice-movement is at present somewhat obscure, and the explanation suggested seems hardly sufficient to account for the observed phenomena. Appendices containing lists of authors referred to; of characteristic fossils of the geological formations of Ireland; and of geological maps of the country, add much to the value of a book which will be welcome not only to the travellers who in increasing numbers visit Ireland during the summer months, but to all those who wish to make themselves acquainted with the physical structure of the country. C. W. WILSON.

Assyrische Lesestücke nach den Originalen theils revidirt, theils zum ersten Male herausgegeben. By Friedrich Delitzsch. Second Edition. (Leipzig: Hinrichs, 1878.)

THIS second edition of Dr. Delitzsch's *Assyrian Chrestomathy* will be found indispensable by all students of the Assyrian inscriptions. It is about double the size of the first edition, and the alterations introduced into what has been published before make it substantially a new book. It is marked by the careful exactness which characterises Dr. Delitzsch's work, and which can be fully appreciated only by the Assyrian scholar who knows how difficult it is to copy accurately the minute characters of the cuneiform tablets. What makes the book the more welcome is that it gives the syllabaries as completely as our present materials allow, correcting the inaccuracies of the texts published in the *Cuneiform Inscriptions of Western Asia*, and adding some fresh ones to them. The syllabaries are further arranged and classified, and a selection of other texts is appended which illustrate the various departments of ancient Assyrian literature. The syllabaries, however, form the principal part of the volume, and lend to it its chief value. They are preceded by a classified list of the characters with their phonetic values, and explanatory notes are added liberally. The latter furnish many important contributions to our knowledge of the Assyrian vocabulary.

The most striking feature of the new edition is the list of the names assigned to each character in the syllabary by the Assyrian scribes. These names are for the

most part of Accadian origin, and therefore mount back, as M. Lenormant has pointed out, to that early period when Accadian was still a spoken language. Indeed, they can be shown to be of yet greater antiquity. The cuneiform characters are a degenerated picture-writing, and the original pictures were frequently combined in order to express a single idea. Such combinations became compound characters, and, when the characters were classified and named, were denoted by compound names. But very often we have to go back to the bricks of the archaic Accadian Empire (B.C. 3000-2000) to discover the forms in which evidence of the combination is preserved, the characters having been much simplified in the later inscriptions, and so losing their primitive forms. In some instances where the name of a character denotes its compound nature the justification of this has been lost even in the forms found on the oldest monuments we possess, and we are accordingly referred to a still earlier period than that of the archaic Accadian Empire for the age in which the grammarians of Babylonia first began to classify the characters of their complicated syllabary and to give them each a name. The time which must have elapsed between the invention of the picture-writing out of which the cuneiform characters gradually developed and the classificatory work of the grammarians can be more easily imagined than stated.

Another interesting fact disclosed by the syllabaries is the existence of a women's language among the Accadians. Certain words, we are told, were peculiar to the women and not used by the men. This was also the case among the Caribs, where the women were usually stolen from an alien tribe; so, too, the pronunciation of the women in Greenland is said to differ from that of the men, and the Basque verb has special forms for addressing a woman. Even in this country we are familiar with the language of the nursery. It is evident, however, that the existence of a woman's language points to a want of intercourse between husband and wife, and may indicate, as among the Caribs, a difference of race. We know from other documents that the mother in Accad occupied the chief place in the family, in contrast to the later Semitic usage which regarded the women as inferior to the men.

Prof. Delitzsch's notes are full of new and striking observations. Naturally there are one or two with which I am disinclined to agree; thus I am still unconvinced that the two forms *suturu* and *subarruru* must not be assumed to exist side by side, and I am doubtful about the assertion (p. 63) that the Assyrian *salalti* means "three" when it translates the Accadian *pis*. At all events an unpublished tablet (K 4604 rev.) makes *mus* or *wus* the Accadian numeral "three."

In Assyriology as elsewhere Germany is vindicating its claim to scientific eminence. It now possesses two chairs of Assyrian in the most crowded centres of University life, Berlin and Leipzig, and the occupant of the latter of these has by the new edition of his *Lesestücke* laid all students of the cuneiform monuments, whether German or otherwise,

under a deep obligation. The German school of Assyrian decipherers cannot but prosper under such guidance.

A. H. SAYCE.

SCIENCE NOTES.

PHYSIOLOGY.

Brain is the title of a new quarterly journal of which the first number has just appeared (Macmillan and Co.). The names of the editors, Bucknill, Crichton Browne, Ferrier, and Hughlings Jackson, afford a sufficient guarantee that the undertaking is a serious one and likely to be adequately carried out. But where is the growing multiplication of scientific periodicals to end? If "neurology" must have an organ of its own, may not myology, osteology, splanchnology, &c., begin to assert a similar claim to independence? There is no single article in the first number of *Brain* which might not have found an appropriate home elsewhere. Mr. Lewes's valuable essay on Motor-Feelings and the Muscular Sense would not have been out of place in *Mind*; Duret's experimental enquiry into the nerves of the dura mater belongs to the *Journal of Physiology*; the papers of Hutchinson and Gowers are exclusively addressed to medical readers; while Dr. Allbutt's article on Brain-forcing makes one think that one has inadvertently taken up an old number of the *Cornhill*. It may seem ungrateful to say of a good thing that it is superfluous; but a protest is undoubtedly needed against the general tendency of which the present work is an instance.

On the Absorption of Carbonic Oxide.—Gréhant has performed some experiments in order to ascertain what proportion of this gas must be mingled with the atmosphere before it is capable of being absorbed by a living animal. Details of a single experiment will illustrate the method employed; 30 cc. of blood were drawn from the superior cava of a healthy dog; the animal was then made to breathe air containing $\frac{3}{100}$ of carbonic oxide for half-an-hour, and at the close of this period a second sample of blood was drawn. After another thirty minutes, during which pure air was supplied, a third specimen of blood was taken. The three samples of blood were defibrinated and shaken with oxygen; the gases contained in them were then extracted *in vacuo* and subjected to quantitative analysis. The first yielded 28.3 cc. of oxygen per cent.; the second, 14.9 cc.; the third, 20.3 cc. Inasmuch as the haemoglobin of the red corpuscles takes up oxygen and carbonic oxide in the same proportions by volume, the blood must have absorbed 13.4 cc. per cent. of the latter gas during the period of inhalation, and given up 5.4 cc. per cent. during the subsequent half hour. The general conclusion at which Gréhant arrives is that an animal breathing an atmosphere containing only $\frac{1}{775}$ of carbonic oxide will absorb enough of this gas in thirty minutes to incapacitate one half of the red corpuscles in its blood for taking up oxygen. If the atmosphere contain $\frac{1}{1445}$ of the gas, only one quarter of the red corpuscles will be rendered functionally impotent. (*Comptes Rendus*, Avril 8, 1878.)

Influence of different Gases on Fermentation.—The following method has been employed by O. Nasse for investigating this problem (*Pflüger's Archiv*, xv., 471). He introduced ice-cold solutions of cane-sugar mixed with invertin (a ferment derived from yeast) into glass tubes, and passed various gases through them to saturation; the contents of the tubes were then gently warmed, and after the lapse of one hour and a quarter, raised to the boiling-point. The amount of inverted sugar formed in each of the tubes was then quantitatively determined. The tube through which carbonic acid had been transmitted yielded 20 milligrammes; that treated with hydrogen, 8 milligrammes; that simply exposed to the air, 7 milligrammes; while those

through which oxygen and carbonic oxide had been passed contained none at all. The two last-named gases, accordingly, have power to inhibit the action of the ferment; but a very small admixture of carbonic acid to either of them is enough to abolish this restraining power and to enable the fermentation to proceed. The same method of enquiry, applied to the amylolytic ferment of the saliva, furnished much less striking results; carbonic acid, however, was found to quicken the operation of this ferment, though not to any great extent. The process of death in muscular tissue was then investigated. Bits of muscle were suspended in salt solution through which carbonic acid or air were transmitted; a comparative estimate was then made of the glycogen and muscle-sugar produced. The first effect of pure carbonic acid was found to be an acceleration both of the formation and the destruction of sugar, the former being more influenced than the latter; subsequently, however, both processes underwent retardation, the latter more than the former. In regard to the peripheral nerves, Nasse confirms Ranke's assertion that carbonic acid diminishes their excitability from the first (without an initial period of exaggeration), but does not annul it completely for a long time. When some other indifferent gas is substituted for the carbonic acid, the nerves speedily regain their normal excitability. But on the nerve-centres carbonic acid appears to act in much the same way as upon ferments; it first of all augments, and subsequently depresses their excitability.

On the Removal of Sugar from the Alimentary Canal.—We are still very ignorant concerning the fate of saccharine matter contained in the digestive tube—whether introduced into it as such, or generated by the decomposition of amylaceous compounds. Von Mering has carried out an elaborate series of experiments on the subject in the laboratory of Prof. Ludwig (*Dubois-Reymond's Archiv*, 1877, 4 and 5). The following are the principal results of his enquiry:—1. The lacteals take hardly any part in the absorption of sugar. 2. The lymph and chyle invariably contain sugar (independently of the kind of food taken) in approximately the same proportion as the serum of the blood. 3. The blood invariably contains a certain proportion of sugar, which is the same for all the vascular areas examined, and which is not diminished by starvation, even when this is carried far enough to deprive the liver of all its glycogen. 4. The portal blood alone may sometimes contain a larger amount of sugar during the digestion of carbo-hydrates; this excess being probably withdrawn from it during its passage through the liver.

On Disturbance of the Circulation by increased Intrapericardial Pressure.—By placing the pericardial sac of a dog, whose cervical cord had previously been divided, and whose respiration was maintained by artificial means, in communication with a reservoir of compressed air, François-Franck (*Gazette Hebdomadaire*, 1877, No. 29) was able to augment the intrapericardial pressure, either slowly or suddenly, to any extent desired. By means of suitable apparatus, the simultaneous alterations of tension in the arteries and veins, as well as the pulsations of the heart, were automatically recorded. A very gradual increase of pressure equivalent to 0.5 centimètre of mercury was not followed by any effect. When the pressure had risen to 1 centimètre the arterial tension began to fall without any change in the cardiac rhythm. When it reached 1.5 centimètres, there occurred a great and rapid fall of arterial tension from the normal level to 8 or even 5 centimètres of mercury. The fall then continued, but very gradually, till the degree of arterial tension had reached 1.5 centimètres. As soon as the intrapericardial and arterial pressures had thus been equalised, the pulse in the arteries ceased to be perceptible. The ventricles continued to contract in the distended pericardium, but they no longer drove any blood into the great vessels. To elucidate

the mechanism of these phenomena, a fresh set of experiments was undertaken. The excised heart of a tortoise, continuously supplied with a stream of defibrinated blood, was suspended in an air-tight glass vessel provided with two tubes, one of which was in communication with a mercurial manometer, the other with a pair of bellows. By injecting air into this vessel, any desired pressure could be brought to bear upon the surface of the heart. It was found that in proportion to the rise of pressure, the quantity of blood emitted by the heart in unit of time underwent diminution, the flow ceasing entirely when the pressure reached a certain point. The increasing pressure was observed to affect the relatively yielding walls of the auricles, which gradually collapsed and ceased to admit blood, the ventricle continuing its fruitless exertions and contracting on emptiness. These experiments throw light upon the circulatory disturbances caused by abundant pericardial effusions. The auricles are compressed, and the supply of blood to the ventricles is steadily diminished till, at last, it ceases altogether. The small, thready pulse, feeble impulse, distended veins, cyanosis, and oedema, are necessary consequences of this mechanical hindrance to the circulation which may at length attain a degree of severity incompatible with life.

CHEMISTRY AND MINERALOGY.

The Chemical Action of the Electric Discharge on Persulphuric Acid.—As this acid can be formed by the action of oxygen on sulphurous acid, it occurred to Berthelot that it might also be produced by the direct action of oxygen on sulphuric acid: $S_2O_8 + O = S_2O_9$. This fact he has now established (*Compt. rend.*, 1878, lxxxvi., 277). He subjected 277 milligrammes of sulphuric anhydride, in contact with 60 ccm. of dry oxygen, to the action of the electric discharge for the space of eight hours; the tube containing these materials was then heated to remove a few little drops of unaltered anhydride, and he then continued the transmission of the current for some hours. By this time the anhydride had completely disappeared, and in place of it there was a substance closely resembling persulphuric acid. Rather more than 20 cc. of the gas had disappeared. The new body possessed the composition of persulphuric acid. It was found that the anhydride and oxygen, when placed together, do not enter into combination unless the electric currents are employed. Persulphuric acid prepared in this manner is not a permanently stable body. The beautiful crystalline needles commence to crumble away in a few days, and are soon converted into a snow-like mass, which appears to be a compound of sulphuric acid and persulphuric acid. The same substance is formed when the discharge is first transmitted, and consequently appears to be an intermediate product.

The Separation of Minerals of different Specific Gravity.—Church has recently called attention to the applicability of Sonstadt's solution to the separation of minerals of different density. The liquid consists of a solution of mercury iodide in potassium iodide, and is prepared by adding them alternately to the solution until no more of either is dissolved. A little free iodine occasionally colours the liquid; but this can be removed by the addition of some sodium hyposulphite. The light straw-coloured liquid thus obtained may possess a density of 3.01, and can be employed for the separation of the mechanically-loosened ingredients of any rock which it is desired to examine. Hardman describes the successful isolation of a mineral occurring in the basalt of the North of Ireland. He used a solution having a specific gravity of 2.40, and was enabled to separate two grammes of a mineral having a density of 1.70. The quantity is one which the author questions his ability to have extracted after months of hard labour by any other method. He points out that it would be possible to separate completely the three constitu-

ent minerals of granite, mica, felspar, and quartz, to weigh them, and to determine almost absolutely their percentage, a problem which has yet only been solved by mathematical calculation, based on assumptions which can be at least only approximately correct (*Chemical News*, 1878, xxxvii., 108). In the current part of the *Mineralogical Magazine*, Prof. Heddle, of St. Andrews, draws attention to two properties of Sonstadt's "solution" which cannot too soon be impressed upon those who propose to use it: it is a rapid and powerful vesicant, and is exceedingly poisonous. It happened that some drops fell upon one of his hands, which was soon found to be in a state of violent inflammation. He does not regard the liquid as a solution in the strictest sense, but believes that a new salt is formed, which crystallises in long needles apparently belonging to the oblique prismatic system; they have a high dispersive power, a sulphur-yellow colour, and are extremely deliquescent (*The Mineralogical Magazine*, 1878, ii., 63).

Fluoranthene.—This is a new hydrocarbon obtained by Fittig and Gebhard from coal-tar (*Ber. chem. Gesell. Berlin*, x., 2141). In preparing and purifying a large quantity of pyrene, a substance was discovered having the formula $C_{15}H_{10}$, fusing at 109° and crystallising in large lustrous plates: this is the new body. When treated with the requisite reagents, it yielded the picric acid compound, $C_{15}H_{10} + C_6H_3(NO_2)_3O$ and the trinitro-derivative $C_{15}H_7(NO_2)_3$. When oxidised with the chromic acid solution, it, like phenanthrene, evolves carbonic acid and is converted into a mixture of a chinone and an acid having the formula $C_{14}H_6O_3$; the barium salt of this body crystallises in little warty concretions, and the calcium salt in small golden-yellow needles. It is isomeric with oxyanthrachinone but has the same empirical formula only as that body; it is undoubtedly an acid, containing beyond all question the group OOH . When distilled with finely divided zinc it yields nearly the theoretical amount of fluorene, and when heated with lime splits up into carbonic acid and diphenylenketone, which has led the authors to give it the name of diphenylenketoncarbonic acid. Fittig believes the idryl of Goldschmiedt to be identical with fluoranthene.

The Reaction of Nitrogen and Water.—Berthelot, having had occasion to repeat the experiments on the formation of ammonium nitrite by means of the electrical discharge, now finds that absolutely pure nitrogen, when exposed in the concentric tubes, in contact with water, to the discharge of a very powerful Ruhmkorff apparatus for from eight to ten hours, yields ammonium nitrite beyond all question. The salt does not appear to be formed unless the discharge is a powerful one. With currents of low tension nitric acid is not formed in moist air. The formation of nitrates and nitrites in atmospheric air is assumed, therefore, to be due to the action of lightning (*Ann. Chim. Phys.* [5] xii., 445). It must not, however, be forgotten that Zoller and Grete have reopened the enquiry whether ammonium nitrite is a product of the combustion of hydrogen in air, and the result of their experiments, conducted under most rigorous conditions, goes to show that during the combustion of absolutely pure hydrogen in perfectly pure air, small but distinct quantities of the nitrite are formed (*Ber. chem. Gesell.*, x., 2144).

The Ores of Tellurium.—E. P. Jennings describes the native tellurium of John Jay Mine, Boulder County, Colorado, where it is met with in large masses, associated with more or less quartz and pyrites. The tin-white mineral is found both massive and in the form of hexagonal prisms in druses of quartz. An analysis of the mixed minerals was performed. If of the results we discard those which indicate the presence of pyrites, iron oxide, and silicic acid, the pure mineral appears to consist of tellurium 98.30 per cent. and gold 2.29 per cent.; or native tellurium

97.07 per cent. and sylvanite, Au, Te_3 , 4.52 per cent. Another specimen apparently consisted of 73.23 per cent. tellurium, 17.26 per cent. sylvanite, and 9.30 per cent. of altaite, PbTe . The sylvanite of the Smuggler Mine, Colorado, consisted of tellurium 65.84 per cent., gold 23.56 per cent., silver 9.45 per cent., and zinc 0.72 per cent.; the formula of this mineral, therefore, appears to be $(\text{Au, Ag})_2 \text{Te}_3$ (*Oest. Zeitschrift*, xxvi., 5).

Fluid Cavities in Blende.—A. Schertel has observed the occurrence of a cavity, of the size nearly of a pea, and filled with liquid, in a specimen of Spanish blende. When the specimen was broken through the liquid was ejected. The walls of the cavity and the cleavage-faces were washed with distilled water and the transparent liquid qualitatively examined. The liquid appears to have contained sodium chloride and zinc sulphate, the former predominating (*Berg- und Hüttenm.-Zeitung*, xxxvii., 49). Little cubes of salt have not unfrequently been observed in the fluid cavities of other minerals.

The Thermal Springs of Assmannhausen.—Fresenius finds that 1,000 parts of the water of these springs contain 0.0278 part of lithium bicarbonate, a percentage which, he states, must place it foremost in the list of alkaline springs containing appreciable amounts of the salts of this rare metal (*Jour. prakt. Chem.*, 1877, No. 16). We believe, however, that the salts of this metal have been found in far greater abundance in other springs, such as the thermal water of the Clifford Amalgamated Mines in Cornwall, analysed by Miller in 1864 and found to contain 26 grains of lithium chloride in the gallon.

Some Melting-Points.—Berthelot finds that crystallised phosphoric acid, P_2O_5 , melts at $41^\circ 75'$; the fused mass remains liquid at 38° , and at the moment it solidifies the thermometer again rises to $40^\circ 5'$. The presence of a mere trace of water suffices to lower the fusing-point considerably. Nitric monohydrate fuses at -47° ; this point is, however, probably a little too low. The acid was solidified by employing a mixture of solid carbonic acid with ether. Chloroform melts in the same mixture at -70° . These points were all observed by aid of a small air-thermometer, an instrument which appears to be equally adapted to the determination of very low or very high temperatures. The boiling-point of carbonic acid, as indicated by this thermometer, was found to be $-78^\circ 2'$; Regnault's earlier determination was $-77^\circ 9'$ (*Bull. Soc. Chim.*, xxix., 3).

Detection of Traces of Hydrocyanic Acid.—Büttger has devised a lecture experiment to demonstrate the presence of traces of this acid, and to show its direct production in bitter almonds or the kernels of plums and cherries by the action of water when heat is applied (*Pol. Notizbl.*, xxxiii., 15). Some freshly crushed bitter almonds are to be placed in a flask, two litres in capacity, and over them is to be suspended a long strip of Swedish filter-paper, which has first been moistened with an alcoholic extract of guaiacum (5 grammes of the resin in 100 cc. of alcohol), then dried and subsequently saturated with a dilute solution of copper sulphate (1 part of sulphate in 2,000 parts of water). The strip of paper remains colourless until the crushed kernels are warmed with a little water, when, in the space of a few moments, it is observed to acquire an intense blue colour (*Polyt. Notizbl.*, xxxiii., 15).

Dissociation of Barium Carbonate.—Isambert finds that this compound barely suffers decomposition by the application of any degree of heat. It does so, however, when mixed with carbon. The same happens when nitrogen is passed over it. From the amount of carbonic acid removed in a unit of time, the dissociation-tension of carbonic acid at the melting-point of copper appears to be 20 mm. (*Beiblätter zu den Ann. der Physik und Chemie*, 1872, ii., 214).

THE issue of the Second Series of the Royal Society's *Catalogue of Scientific Papers*, comprising those published or read in the decade 1864-1873, commences with volume vii., which has recently been published. In addition to the subjects embraced by the First Series, this includes inaugural addresses, biographical notices, and papers on the "History of Science." We are told in the Preface of this volume that "the numbering of the titles of each author's papers is consecutive from the First Series." Unfortunately this appears to have been an afterthought on the part of the compiler when the twentieth sheet of the volume passed through his hands; for as regards the first 304 pages (nearly one-third of the volume), the numbering is not consecutive from the First Series, the lists of the papers of the scientific veteran and the younger worker beginning alike with No. 1. As attention has not been prominently directed to the fact that this method has only been adopted in a portion of this volume, we think the defect calculated to mislead those who will make use of this in other respects useful work of reference.

A SOCIÉTÉ DE MINÉRALOGIE has been formed at Paris. M. des Cloiseaux is president, and the meetings are held on the second Tuesday of each month in the Mineralogical Laboratory of the Sorbonne.

PHILOLOGY.

Hermathena. No. V. (Dublin: Edward Ponsonby.) The present number of the *Hermathena* shows no falling off in the energy and ability of the members of Trinity College, Dublin. The periodical has now an acknowledged position which may serve as a useful example and encouragement to similar undertakings on this side of the Channel. Philosophy is represented by Mr. T. K. Abbott's vigorous and acute paper in continuation of his controversy with Prof. Fraser on Berkeley's theory of vision. He agrees with Prof. Fraser in dealing with the theory as an integral part of Berkeley's metaphysical system, whereas it is usually regarded as a discovery resting on independent grounds. Among the papers on classical subjects, the most considerable, both in length and in freshness of matter, is that of Dr. Allman on Greek Geometry. It will serve to introduce English scholars—or such of them as are still allowed to know both Greek and elementary geometry—to a line of investigation which has been carried on with great success in Germany; *ad nos vix tenuis*. Dr. Allman deals in the present paper with Thales and the Pythagoreans, promising to carry on the subject—as the title indicates—to Euclid. The scanty notices of Thales are pieced together with great ingenuity, but with some tendency to build on too slight foundations. Dr. Allman's reasons for ascribing to Thales the conception of geometrical loci are surely insufficient. Thales seems to have known that the angle in a semicircle is right—though the notice in Diogenes Laertius is confused—and *perhaps* it follows that he knew that the other angles are together equal to a right angle; but it does not follow that Thales gave that knowledge the explicit shape of a proposition regarding loci. Dr. Allman's treatment of Pythagoras is more cautious, and is full of interest, especially his explanation of the Pythagorean view of odd numbers as "generating," his suggestions as to the regular pentagon and regular dodecahedron, and his remarks on the relation of the Pythagorean to the Egyptian geometry, and on the combination of arithmetic with geometry which Pythagoras first accomplished. Mr. Mahaffy's theory as to the date of the capture of Mycenae by the Argives seems at first sight to be in opposition to all the authorities—Pausanias, Herodotus, and the inscription on the tripod of Delphi; but further consideration will probably convince most scholars that it is true. It is remarkably confirmed by Dr. Schliemann's excavations. Mr. Tyrrell contributes a good defence

of Quintus Cicero's claim to the authorship of the *De Petitione Consulatus*. The manner in which he deals with the coincidences between that book and the *Oratio in Toga Candida* shows thorough critical judgment. Mr. Barlow's paper is devoted to proving that Gibbon was unfair to Julian; his object being to acquire a character for religious impartiality. Mr. Crossley's account of the correspondence of Fronto and M. Aurelius is an historical study full of interest, and may be suitably read along with Mr. Barlow's estimate of Julian. Mr. Palmer contributes "Miscellanea Critica;" his notes and emendations always give proof of the truest and most finished scholarship. Mr. Sandford's suggestions on the *History of Tacitus* are meritorious, but do not often leave us with the same sense of finality. Dr. Maguire's contribution deals with legal and constitutional points. We may mention his commentary on *Cic. Leg. iii.*, 17, and on *Hor. Sat. i.*, 6, 17 ff., ii., 3, 64 ff., *Off. iii.*, 4. The points which Mr. Keene notes in Dr. Smith's Latin Dictionary may be called, without offence, *minutiae*. The *Hermathena* never confines itself to classical philology, and accordingly we find a translation of "The Legend of Igor's Raid"—an old Russian song of the twelfth century—by Dr. Atkinson, whose rule appears to be to master a new language with its literature at least once a year. The Bishop of Limerick writes a paper on the Ogam Beithluisin, with a note on Scythian Letters. He regards the Ogam character as cryptic, subsisting alongside of a generally known alphabet. The remaining articles are mathematical; one is a paper by Dr. Casey, of the Catholic University, the other a letter from Mr. Jellett regarding his claims to discoveries in the theory of friction.

IN the last number of the *Hermes* (vol. xiii., part 2) Hübner has a long and elaborate essay on the *Epicædion Drusi*, in which he enters more fully than has hitherto been done on the question of the obligations of its author to Ovid and (especially) Propertius. Hübner is inclined to think that the poem may, after all, be put as early as the second century A.D. Mommsen ("Die Familie des Germanicus") discusses the date and circumstances of the birth of Julia Agrippina, arguing that Tacitus and Dion were mistaken in connecting this fact with the mutiny of 14 A.D. Kirchhoff, in an important paper on Aristophanes, contends that the second parabasis of the *Knights* was probably the work of Eupolis. Notes on Nonnus are contributed by Tiedke, by Zurborg on Demosthenes, by Wilmowitz-Möllendorf on the *ἑκαπύριος* of Theocritus (?), and by Mommsen on the *Scriptores Historiae Augustae*.

THE *Rheinisches Museum* (vol. xxxiii., part 2) opens with a long essay by E. Rohde on the meaning of *γέγονε* in Suidas. The writer argues that in the great majority of cases it is simply equivalent to *ἔκμαγε*. Bernays criticises Aristotle's *Elegy* on Eudemus, proposing to read in the last line *μὴναι* for *οὐκ οὐν δ'*, and contending that the friend to whom Eudemus erected his altar was not Plato but Socrates. Bicheler has an elaborate and important discussion on the old Italian poem or inscription found last summer near the walls of the ancient Confinium. D. Meyer publishes (for the first time) some notes by Fruterius on the old Latin poets. These notes were copied by Erycius Puteanus into a copy of Stephanus' *Fragmenta Poetarum Latinorum* (Paris, 1564). Schultess contributes notes on Seneca's *De Clementia*, Steup on Thucydides, iii.—v., and W. Foerster a paper on quantity in Latin as illustrated by the Romance languages.

AT a recent meeting of the Académie des Inscriptions et Belles-lettres, M. Benloew commenced the reading of a paper entitled "Le Plan de la Langue Albanaise." He argued that the Albanian seems to be the descendant of a language spoken in Greece before the arrival of the Greeks, and though it has borrowed many words from Turkish, Slav, Latin or Roumanian, and

Greek, is in no sense a mixed language. A language which borrows usually adapts the form of the loan-word to the rules of its own phonology, the German *krebs*, for example, becoming *écrevisse* in French, or else it borrows the word entire, the grammatical termination being included. Thus the French infinitive in *-er* has passed into German under the form of *-iren*, and the German will say *ich marschire, du marschirst, er marschirt*. New verbs of really German origin, like *halbiren*, are next formed by analogy by means of the same termination. Similarly, modern Greek verbs like *ἀφίπασι*, "I arrive," *καταπίσι*, "I call," are borrowed from the Italian infinitive in *-are*. The same phenomena appear also in Albanian. Thus the verbs borrowed from the Slav contain a suffix *it* which represents the Slav infinitive. Those borrowed from Greek similarly contain the *s* of the Greek aorist; *amankas*, for instance, being the Greek *ἀναγκάσαι*. Hence in its mode of borrowing, as well as in its phonology, Albanian shows all the marks of independence and originality.

MEETINGS OF SOCIETIES.

LINNEAN SOCIETY.—(Thursday, April 18.)

DR. J. GWYN JEFFREYS, F.R.S., V.-P., in the Chair. The Rev. H. H. Higgins exhibited photographs of *Dynastes neptunus* and of an undetermined large species of Bornean locust, bearing resemblances to the genus *Pseudophyllus*.—A paper "On the Geographical Distribution of the Gulls and Terns (Laridae)" was read by Mr. Howard Saunders. This group, notwithstanding wide marine dispersion, possesses several remarkable isolated forms. In numbers there are about fifty-three species of Terns and Skimmers, fifty of Gulls, and six of Skua gulls. The majority of typical Laridae inhabit the North Pacific, where alone the Arctic and white primaried forms are connected through *Larus glaucescens* with the groups which have distinctly barred primary wing-feathers. In the same region can be traced the typical Hooded gulls which in *L. glaucoideus* reach unbroken to Magellan Straits, while in the Eastern hemisphere it is not found beyond 10° N. lat. In the same region there obtains the peculiar-coloured tern, *Sterna aleutica*, which connects the typical Sternæ with the intertropical Sooty-terns, *S. lunata*, *S. anaetheta*, and *S. fuliginosa*. Of isolated groups which have no apparent connexion with the Pacific may be mentioned the New Zealand *Larus Bulleri* and *L. scopulinus*, the Australian *L. novae-hollandiae* and the South African *L. Hartlaubii*. In the Arctic region there are the two isolated specialised genera of gulls, *Pagophila* and *Rhodostethia*, which are not found on the Pacific side; while among the Terns the intertropical genera *Naenia*, *Anous* and *Gygis*, although somewhat related among themselves, offer no particular points of union with the typical Sterninae. It results that the bulk of evidence favours the idea of the North Pacific probably being the centre of dispersion of these chiefly oceanic or shore-frequenting birds, the Laridae.—Mr. R. Irwin Lynch next read a paper "On the Mechanism for the Fertilisation of *Meyenia erecta*, Benth." This West African acanthaceous shrub has a funnel-shaped corolla, with hairy anthers midway in the tube, their backs pressed against the wall. The lower slender flexible style has its double-lipped stigma so formed and placed that insects alighting and entering towards the nectar at the bottom of the flower on their return so move the lever-lip of the stigma as to produce pollinisation.—"Notes on the Action of Limpets (*Patella*), in Sinking Pits in, and in Abrading the Surface of, the Chalk at Dover" formed a communication by Mr. J. Clarke Hawshaw. The limpet-tracks are of a zigzag pattern, varying from eight to fourteen inches square, and nearly a line deep. These abrasions are made by the lingual teeth of the animal while feeding on the fine coating of seaweed covering the chalk. The total amount of chalk annually denuded must be considerable, though the individual track seems insignificant. He explains how by mechanical and not by chemical agency, as some aver, the limpets sink their pits, these often being basin-shaped hollows considerably below the level of the rim of the animal's shell.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, April 30.)

MAJOR-GENERAL A. LANE FOX, F.R.S., V.-P., in the Chair. Mr. Francis Galton, F.R.S., read a paper "On Composite Portraits, made by combining those of various Persons into a single Resultant Figure." The author remarked that when images of many different persons are successively thrown for a short time on the same portion of a sensitive photographic plate, the composite figure that results is found to have an unexpectedly good definition. No person who saw one of these composites for the first time would doubt its being the likeness of a real person, whereas it is no such thing; it represents the average of many. Of course the component images must all be in the same attitude and of the same size, but exactitude in these respects is unnecessary. The important requisite is that the images should be carefully superimposed, and this is a very easy matter to effect. The author begins by collecting photographs of persons of the same general type of features and taken in the same attitudes. These are reduced photographically to the same size, then they are severally adjusted under fixed cross wires until one wire cuts the pupils of the eyes and the other bisects the interval between them. Then a hinged arm, carrying two points, is pressed down and pricks two register marks. When all the portraits have been thus prepared they are hung one in front of the other on two pins sticking out of a screen in front of the camera and passing through their register holes. They are photographed successively by removing one after the other to the last. Suppose there are ten component portraits, and that it would require 100 seconds exposure to get a satisfactory image of any one of them, then each of the ten portraits is exposed ten seconds only. The composite retains what is common to all the components, while individual peculiarities have in it no perceptible trace; the result is a handsome and regular face. Many specimens were exhibited. Even two faces will often make a fair combination, but the larger the number the better, if they all have the same general cast of features. The uses of the process are to procure anthropological types, to compare the average likeness of a family of brothers and sisters with that of their near ancestry—viz. two parents, four grandparents, and the uncles and aunts on both sides; and to obtain a good likeness of the same person by averaging many portraits. The author exhibited methods of optically combining portraits. A stereoscope will do this in some sense, but the best instrument for the purpose is a "double image prism" of Iceland spar.—The director read a paper by Mr. C. Staniland Wake on "The Origin of the Classificatory System of Relationships used among Primitive People." After criticising Mr. Morgan's explanation of the classificatory system as having originated in the practice of marriage among *consanguine*, Mr. Wake proceeded to show that the social condition of the Polynesian peoples, who possessed the simplest form of that system, was inconsistent with the origin assigned to it by Mr. Morgan. The author of the paper then showed by the examination of various phases of the classificatory system, especially the Australian, that although kinship may for certain purposes have been originally traced through the mother, the regulations as to marriage were based also on the relationship of a father to his child, and that the ideas which gave rise to those regulations also originated the classificatory system.—Mr. A. L. Lewis then described a rude stone monument known as the "Devil's Arrows," near Boroughbridge, Yorkshire.

ENTOMOLOGICAL SOCIETY.—(Wednesday, May 1.)

H. W. BATES, Esq., F.L.S., F.Z.S., President, in the Chair. Mr. Dunning drew attention to the fact that the present meeting marked the forty-fifth anniversary of the foundation of the society.—Mr. Distant exhibited a specimen of the Hemipteron *Tetradia bilineata*, Walk., as a remarkable instance of immunity from the effects of damp, the same having been kept in a relaxing pan for more than four months. Mr. Distant also communicated a paper, "Notes on some Hemiptera-Homoptera with Descriptions of new Species," in which he drew attention to the uncertainty of generic calculations as to geographical distribution, the Homoptera affording a good illustration in the family Cercopidae, especially the genus *Cercopis*.—Part I. of the *Transactions* for 1878 was on the table.

ROYAL SOCIETY.—(Thursday, May 2.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"On the Life-history of a minute Septic Organism, with an account of Experiments made to determine the thermal Death-point," by the Rev. W. H. Dallinger; "On the Reversal of the Lines of Metallic Vapours, No. II.," by Prof. G. D. Liveing and Prof. J. Dewar; "Preliminary Note on Experiments in Electro-Photometry, No. II.," by Prof. Dewar; "On the Determination of the Scale value of a Thomson's Quadrant Electrometer used for registering the Variations in Atmospheric Electricity at the Kew Observatory," by G. M. Whipple.

SOCIETY OF ANTIQUARIES.—(Thursday, May 2.)

DR. W. SMITH, Vice-President, in the Chair. E. W. Cooke, Esq., exhibited an altar cross of Limoges enamel, having a figure of Christ crowned, and the Virgin below, and on the other side Christ in Majesty at the intersection of the arms, and at the extremities the symbols of the four Evangelists. Coloured pastes are also inserted on the arms of the cross. Mr. Franks was of opinion that the cross was of the thirteenth century, and made a few remarks about the Eastern character of most specimens of Limoges work of that period, as shown in this instance, by the figure of our Lord being crowned, and having the feet separately nailed, while in the West it was usual to represent the feet as crossed and fastened with only one nail.—Mr. Franks exhibited a bronze Roman breastplate found some years ago in Cleveland, among a mass of bones of horses, boars, *Bos longifrons*, and deer, which had probably been brought together by the action of water. The metal had retained its original colour in consequence of the dampness of the place where it had lain. It was ornamented with engraved patterns and human figures.—Mr. Franks also read a paper contributed by Count Ferdinand de Lasteyrie, on certain gold ornaments in the Museum at Ravenna. These are gold plates, probably for the embellishment of a cuirass, set with Oriental garnets *cloisonnés* with gold wire. The pattern resembles some sculpture on the tomb of Theodoric, and there is no doubt that the workmanship is Gothic, and of the time of Theodoric. It was suggested that they might have formed part of the dress of Odoacer, who was murdered at a banquet by Theodoric's order and secretly buried, but the place where they were found has not been identified as his tomb.

CHEMICAL SOCIETY.—(Thursday, May 2.)

DR. GLADSTONE, F.R.S., President, in the Chair. A lecture was delivered on "The Chemical Aspect of Vegetable Physiology," by Sidney H. Vines. The lecturer commenced by giving an historical sketch of our knowledge of the absorption of carbonic acid and the evolution of oxygen by plants, the circulation of starch grains, and the functions and nature of chlorophyll. Sachs first proved that starch grains are not formed in plants which are bleached from the absence of light, and that their formation in the chlorophyll corpuscles depended on the exposure of the plant to bright sunlight. Godlewski showed that if no carbonic acid was present no starch grains were formed. So there are two sets of phenomena—viz. the evolution of oxygen (with absorption of carbonic acid) and the formation of starch grains—for both of which three conditions are essential—viz., sunlight, chlorophyll, and carbonic acid. These two sets of phenomena are therefore probably connected, and belong to the same function. Great diversity of opinion exists both as to the composition and functions of chlorophyll. The lecturer gave a short account of the views brought forward by Pringsheim, Karl Kraus, Pfundler, Wiesner, &c., and entered more in detail into the statements and theories advanced by Sachs. In the second part the lecturer considered the formation of vegetable acids, and pointed out that the views of Liebig and Mulder had not been confirmed by subsequent experiments. The part played by pyrocatechin, asparagin, &c., in the formation of carbohydrates was next considered, and the lecturer concluded by pointing out the necessity for quantitative work before we could hope to attain clearer and more certain views on the important functions of assimilation, excretion, &c., in the vegetable kingdom.

LINNEAN SOCIETY.—(Thursday, May 2.)

DR. W. CARPENTER, F.R.S., V.-P., in the Chair. Mr. J. R. Jackson exhibited specimens of fruits, leaves, and portions of the stem (used as a substitute for soap), illustrating peculiarities of *Yucca baccata*, Torrey. This plant extends from S. Colorado far into Mexico. Northwards acaulescent, southwards it develops a trunk ten feet high. The fruit, a dark purple berry, is preserved and eaten as winter provision, and the plant is commonly known as the Rocky Mountain banana.—A note was read from the Rev. H. H. Higgins concerning a large new tubularian Hydrozoan (probably allied to *Clava*?) from New Zealand.—On behalf of Mr. Thomas Higgin there was exhibited a photograph of *Chitina cricopsis*, Carter, and also microscopic specimens of this rare species of Hydractiniidae from New Zealand.—Mr. J. C. Galton called attention to a spined dermal plate of the Ray tribe of fishes mistaken for a fossil, and obtained near Barking Priory.—The secretary read in abstract a paper "On *Marupa*, a genus of the Simarubaceae," by Mr. J. Miers. This is founded on a curious fruit and specimen of wood exhibited in the Brazilian department of the Paris Exhibition, 1857. Sig. Netto, in 1856, described a Brazilian plant under the designation *Odina Francoana*, and bearing the vernacular name "Pao Pombó," as did the above-mentioned woods. Mr. Miers, however, is of opinion that Netto's species cannot belong to *Odina*, as that genus is Anacardiaceous, and quite foreign to the American continent. There follow the technical characters of the new species, *Marupa Francoana* and *M. paraensis*.—A short paper was read by Mr. R. Irwin Lynch, "On the Seed structure and Germination of a species of *Pachira*." The seeds were received at Kew July, 1877, and labelled the "Provision Tree." Varying in size they consist chiefly of one fleshy cotyledon, the second being exceedingly diminutive and functionless. Germination occurs in a fortnight after sowing, and in one instance the larger persistent cotyledon did not appear to be exhausted for nearly six months.—The main facts of a detailed communication on "The Occurrence of Conical Fructification in the Mucorini, illustrated by *Choanephora*," by Dr. D. D. Cunningham, was in his absence read by the secretary. According to observations and experimental investigations conducted for a series of years in India, Dr. Cunningham proves that *Choanephora* is a genus of Mucorine and not Mucedine Fungi, as Currey had regarded it in 1872. It is, moreover, capable of producing four kinds of fructification as follows:—by 1, zygosporous=sexual fructification; by 2, conidia; by 3, sporangial spores; and 4, chlamydophorous=asexual fructification. These phenomena afford a possible explanation of certain otherwise conflicting conclusions which have been arrived at by such competent observers and authorities as Brefeld, Van Tieghem, and Le Monnier. At all events it yields a note of warning that classification of fungal organisms based alone on one form of fructification may lead to false conclusions. The present researches likewise show that M. de Bary's suggested analogy between the Mucorini and Ascomycetes in respect of their fructification is well founded, although the author believes the observations which originated it to have since been shown to be fallacious. Dr. Cunningham states that the presence of *Choanephora* on plants certainly greatly facilitates decay; but it is a cause, not a consequence, of advanced putrefaction.

PHILOLOGICAL SOCIETY.—(Friday, May 3.)

DR. J. A. H. MURRAY, V.-P., in the Chair. Mr. H. Nicol read a paper on "Some English Derivations," of which the chief were:—*aitchbone* and *edgebone*, alterations of the older *natchbone*, from Old French *nache* (= *naticum* from Latin *natis*); *bush* (box), from O. F. *boisse* (Lat. *pyxida*, Mod. F. *boîte*); *cellar* in *saltcellar*, an alteration of Mid. E. *saler* from F. *salicre* (Lat. *salārium*); *daub* from F. *dauber* (in O. F. = plaster), and this not connected with *adouer*, but from Lat. *dealbare* (plaster, whitewash), as Spanish *jabegar* = *dealbicare*; *folly* (arbour &c. in place-names), from O. F. *foilliee*, Mod. F. *folie* with same meaning (= *foliātum* from Lat. *folium*); *moil* not Lat. *moliri*, but from F. *mouiller* (= *mollire* from Lat. *mollire*); *owelty* from O. F. *uelli* (Lat. *aequalitatem*); *titlle* originally identical with *titlle*, from O. F. *titlle* "a titlle, a small line drawn over an abridged word" (Cotgrave, under

titlle), just as Span. *tilde*, also from Lat. *titulum*; *toil* from O. F. *toillier* (of doubtful origin, Mod. F. *toillier*); *wre* preserved in *inure*, from O. F. *oeuvre* (Lat. *operam*, Mod. F. *œuvre*), as *manure* from *manœuvre*; *use* (benefit), from O. F. *oes* (Lat. *opus*); and *sweetheart*, not a corruption of *sweetard*, but really *sweet heart* (Chaucer *swele herte* in two words, and *herte swete*).—Miss E. Coleman read a short paper on "The Russian Language, its History, its Sounds, the Flexions and Tenses of its Verbs, &c."

LIBRARY ASSOCIATION.—(Friday, May 3.)

ROBERT HARRISON, Esq., Treasurer, in the Chair. Messrs. Brace, Ernest C. Thomas, and Welch were added to the committee in co-operation with the American committee for preparing a new edition of *Poole's Index to Periodical Literature*. Previously to the meeting, the committee on a General Catalogue of English Literature met for the first time and discussed the plan of such a catalogue. The majority of those present were in favour of an alphabetical catalogue followed by a series of class-bibliographies or subject-indexes.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Friday, May 3.)

R. H. SODEN SMITH, Esq., V.-P., in the Chair. Mr. J. H. Parker made some observations upon the progress of the excavations in Rome during the past season.—The Rev. C. J. R. Palmer sent a lengthy paper, "The Provincials of the Friars Preachers or Black Friars of England," giving an account of the order from the time of its foundation by Dominic Guzman in 1215 to its obliteration in the seventeenth century.—A paper by Mr. W. Thompson Watkin on the Roman Stations, Burrium, Gobannium, and Blestium, of the twelfth and thirteenth Iters of Antoninus, was taken as read. The author gave a careful and detailed account of the Roman discoveries which have been recently made at Usk (Burrium).—Mr. M. H. Bloxam exhibited a bronze finger ring, with the following inscription on the inside: ESYNERA EYNAISKE; probably a Roman "annulus nuptialis"; and a small bronze hammer of the Romano-British period.—Mr. J. L. Baldwin sent a small domed clock of the button and pillar type.—The Rev. J. Fuller Russell exhibited and described several painted and enamelled German Glass Roundels of the early part of the sixteenth century, including a *Pietà*, and a fine St. George and the Dragon.—Mr. Hartshorne exhibited a piece of painted glass representing an incident in the life of Sir Alexander Stuart, contained within a border representing a "Jesse," with figures of men in armour rising out of flowers, and having their names inscribed below them; the whole being dated 1574. Mr. Tucker said that the tradition ran that Sir Alexander Stewart encountered a lion in the presence of Charles VI. of France, and his sword breaking he seized a part of a tree, and with it killed the animal. To commemorate this action the King gave him, as an augmentation to his arms, "a lion debriused with a ragged staff in bend." The story is alluded to in more than one printed book, and in MSS. in the Herald's College. The augmentation was borne by Sir Alexander's descendants in various ways. William Stewart, of Ely, living at the Visitation of 1619, is recorded as having represented on glass the incident, described as follows:—"Sir Alexander Stewart in armour, standing with a knotted or ragged staff, or club, in the action of striking a rampant lion, his paternal shield of arms is pendant on his breast; another escutcheon, with his paternal coat, and the augmentation placed on it in an inescutcheon, is held out to him from clouds by a dexter arm clothed with the French arms; in the background is a town and castle." This accurate description of the glass exhibited left no room for doubt that it was the actual picture in the possession of William Stewart of Ely at the Visitation in 1619. The same subject was also represented on a ring engraved at page 466 of *Finger-Ring Lore*, the incident being taken back to the time of St. Louis, for which there did not appear to be sufficient evidence.—Mr. S. Heywood exhibited a sword carried by one of his ancestors at the battle of Marston Moor, and Mr. Bernhard Smith sent a fine Venetian broadsword with a hammer-worked basket hilt and the blade inscribed JOHANNES VZCHINI, late sixteenth century, and a pommel of a Venetian sword having heads in profile, apparently blundering imitations of Macedonian coins.—Lady Charlotte Schreiber exhibited a Sack-pot of Lambeth

pottery lettered "Whit-Wine," and dated 1641; and Mr. Soden Smith sent another example lettered "Sack," and dated 1657, together with some ewers and drug pots of the early part of the eighteenth century, in the same ware. The chairman traced the origin of this tin-glazed ware from very early times, following its progress westward into Spain and Germany and Italy, where Della Robbia worked in it. From thence its manufacture was carried into France and Holland, where the art was extensively practised. In England it was first carried on by Dutch potters at Lambeth in the middle of the seventeenth century, where the works continued for about 150 years. The dates of sack-pots appear to range between 1641 and 1659.—The preliminary arrangements for the annual meeting to be held at Northampton on July 30 were read.

FINE ART.

THE ROYAL ACADEMY EXHIBITION.

It would be difficult to name an Academy Exhibition of recent years containing less to engage and fix the attention than that which opened to the public on Monday last: such at least is our own impression, and we think it is generally, though not universally, shared in. "Uninteresting" is the verdict; and a highly condemnatory verdict that is. We may say, and truly say, that the general level of skill is fair, and the sprinkling of able works considerable. But this makes little difference in the final result; we walk into the rooms with expectation and a willingness to be pleased, and walk out of them with a blurred sensation compounded of disappointment and ennui. Perhaps the most satisfactory feature in the display is the rather large number of clever and well-executed works by artists of secondary professional rank, in the nature of "landscapes with figures," or of that not easily classified order in which the subject counts for something, and the background, scenery, or general object-painting, for quite as much. This shows a pleasing diffusion, if not a fertile concentration, of artistic aptitude and working faculty. Without further preliminary, we shall proceed to treat of the works according to their several classes of subject-matter.

Sacred Pictures. Diligent research brings to light a few performances of this order; not one that could, even by the voice of flattery, be assigned to those higher regions of thought and aspiration in which alone does religious art become vital. Perhaps Mr. Armitage is entitled to the foremost place, in virtue of his picture, *The Cities of the Plain*; and even this is but a rocky and spacious landscape, with a conflagration in the middle distance, and an Arab sheikh with uplifted hands in the foreground. Sodom burns in front, on the margin of the Dead Sea, Gomorrah nearly out of the canvas to the left, both so far off as to produce almost a toy-like visual effect. The sky is blue and uniform: we see nothing of the fire and brimstone which the Lord rained out of heaven—the case looks more like one of spontaneous combustion. The artist has aimed to convey a sense of vast height overlooking a vast space: this he renders to the eye fairly enough, but does not stamp it deep at once into the imagination. After this, we find no sacred subject worthy of more commendation than the *Dives and Lazarus* of Miss Thornycroft; a composition arranged with some pictorial delicacy and success. Lazarus appears to be stiffening in his final agony at the foot of the steps of the columned summerhouse in which Dives, a young and handsome epicure, is feasting with his guests. In the upper section of the picture a red tint predominates—a whitish one in the lower. Mr. Andrew MacCallum's *Dream of Ancient Egypt*, the *Morning of the Exodus*, is hardly to be counted as belonging to the sacred art: it is a striking panoramic tableau—more than a mere architectural landscape, and less than a chapter of biblical history. Mr. Herbert sends two Scriptural pictures, both of them wanting in energy and style: they would serve as religious prints for Sunday School monitors. The better

of the two is *David, the future King of Israel, while a Shepherd at Bethlehem*. He harps in the soft and vivid moonlight, folding a number of conscientious-looking sheep, with which a lion, which peers over the stone fence, does not venture to interfere. The lunar effect is the most approvable thing here. *Joseph making himself known to his Brethren*, by Mr. Wynfield, is a fair but not a good specimen of the Biblical-oriental style: the like may, by straining a point, be said of Mr. Goodall's *Daughters of Laban*. Were we to go further, we should come to Mr. Haynes and Mr. Hart: but we will not go further.

Historic and Poetic Subjects. The one picture which redeems this section out of mediocrity, and which gives indeed a certain prestige to the whole exhibition, is *The Princes in the Tower*, by Mr. Millais: in saying this we intend no disparagement to some other good exhibitors, such as Mr. Leighton and Mr. Yeames, but they would scarcely avail for the same purpose. Even *The Princes in the Tower* looks at first a rather trifling affair—it carries simplicity of treatment to the verge of bareness: but the simplicity is so masterly, the sentiment so natural and touching, the whole thing comes so much home to one as one gazes, that no room and no inclination for critical dissent remain at last: we should, however, enter a word of protest against the negligent painting of Edward's left hand, holding his velvet cap. What we see can be very briefly specified. A brown stone staircase and wall, a light falling on the wall to left of the staircase, and hereon the shadow of a man, with the angle of the elbow defined—the warder, or rather, we surmise, the coming assassin; the two young princes stand pausing on the wider stair which leads down towards their apartment. The boy-king looks towards our right, his mouth slightly open, with an air of apprehension—the atmosphere of his approaching doom closes round him chill and thick. His right hand is held by the left of the other prince, who reaches his own right round to Edward's right shoulder, and looks out with a half-frown of disquiet, his lips firmly compressed. With vague anxiety they cling together in life, as they are so soon to abide unsevered in death. Besides the brown hues of the background, the rest is made up of the mourning black of the orphaned boys, set off with a little gold, and their fair flesh tints, and pale yet full-tinted profusion of yellow hair. There is absolutely no accessory, except two shreds of straw upon the principal stair. Such are the simple means by which the author produces his tragic impression: he hardly tells a story, indeed, but he strikes pathetically the chord of innocence and doom.

Mr. Leighton sends two principal pictures; one the more important in scale, the other from its classical association. The first is named *Winding the Skein*, and represents a woman and a child, on their white housetop in one of the Greek islands. Mr. Leighton works in an elevated region which would always be that of the beautiful if it were not sometimes that of the pretty; we hesitate to pronounce in the present case, but incline to say that the pretty predominates. At any rate there is a luscious smoothness, a cloying sweetness, a monotony of blandishment, which makes us almost long for a little intrusion of the acrid and the harsh. The woman is of large mould in the prime of maturity, her ample bust covered in white drapery; she holds an orange woollen thread lax over her two hands. The child is a girl of some ten years of age, with more roundness of contour than one frequently finds at such a period; she winds off the thread into a ball, and has already thus disposed of some other threads which lie on the roof-platform to the right. The background is bold and striking in its constituent parts—sea, and arid rocks, and whitish marbled sky. An elegant point in the composition is the contrasted foreshortening of the arms—the woman's right arm coming forward to

the eye, matched against the girl's left arm backward. The pose of the woman's naked feet also has been managed with a delicate sense of how to avoid commonplace—the right foot tilted up from the toes, the left foot advanced round the right heel, and its toes contracted against the ground. Mr. Leighton's other picture, *Nausicaa*, shows the princess standing within a porch, her right hand touching the chin and under lip, her left raised in wistful laxity along the white column. The small rounded head is in a yellowish kerchief; the complexion is of a golden brown; the type of face unites with the classical something of a Raphaellesque Madonna. The draperies are of sage green and white, the skirt, which droops rather stiffly over the small feet, occupying a large space in the canvas. All here is done with great refinement; and the simplicity, though not without its spice of artifice, remains within the limits of gracious art. Mr. Yeames this year is as much bent on sturdy realism as Mr. Leighton on delicacy of ideal. He takes as the subject of his large picture "Commissioners and soldiers of the Long Parliament in a manor house, questioning the inmates as to the whereabouts of the Royalists;" and his title consists of the query, "And when did you last see your Father?" This query is addressed to a small boy in sky-blue mounted on a stool, his hands behind his back: the questioner is a subtle man, with an ill-favoured smile which could become decidedly grim on occasion. Four other Parliamentarians are about the table with him, all well discriminated in character; one is bringing in a collar, the contents of which may prove of moment. To the left are three guards; then two anxious ladies, indignant and heartsick; a girl, just older than her boy-brother, rubs her fingers into her tearful eyes; she is in charge of a stalwart halberdier. Throughout the whole assemblage there is a serious silent look: ominous resoluteness on one side grappling with unflinching obstruction on the other. This able, broadly-treated, and very interesting picture will certainly place Mr. Yeames higher in public and professional estimation than he had ever yet stood. The least satisfactory point is the boy's face, which has a soapy sort of look, and (what should hardly perhaps be objected to) an undefined expression: it might be well for the artist to try his hand on this again. We suspect that the little fellow is telling a filial lie, of bulk and downrightness adequate to the circumstances.

Like Mr. Yeames, Mr. Calderon has gone for a subject to the period of our Civil War. He represents (without any title in the catalogue) the removal of two nuns from the Convent at Loughboro', at the urgent suggestion of Cromwell, as conveyed in a letter addressed to Mr. Squire at Fotheringay. Cromwell was commissioned to demolish the convent, and he begged Squire to get out of the way, ere the moment came, that gentleman's cousin Mary, and a Miss Andrews; for, as he wrote—"I like no war on women, prevail on all to go if you can." The picture shows the two young ladies, in their monastic habit of flannel with black and white head-gear, placed in the cart which a bluff young Parliamentarian soldier is driving. They are taking their agitated adieu of the abbess: one holds her hand, and the other utters some hurried exclamations. Three more nuns are in the doorway, one young, and saintly in her sorrowful resignation: they will not be "prevailed on to go"—not at all events as yet. The cart, with its back facing us, stands in the archway, well placed for the purposes of the picture, but the two horses make rather less show than might be appropriate: the green country and a mansion lie beyond. There is no parade or overdoing in the work—rather an evident purpose of simplicity, and earnest but wholly natural feeling: it does not strongly impress us, but has merits of an incontestable kind. *Ready*, by Sir John Gilbert, is one of his wonted pieces of splendid *bravura*—a band of horsemen of the time

of our Henry VIII. about to advance in the battle—pennants, and spears, and horses' manes. Here is no deficiency: all that the artist's conception of the subject requires, and most of what pertains to the subject in itself, is given with profusion: the multifarious but indistinct nebulosity of the sky may perhaps be carried rather too far. Another soldiering picture, of a widely different period of history and accoutrement, is that of Mr. Crofts—*Wellington's March from Quatre Bras to Waterloo*: and here again little is left to be desired, all being treated with extreme good sense, steadiness, and efficiency. The thing most in default is subject-matter. It may be wholly true (Siborne, as quoted in the catalogue, vouches for it) that "the manner in which the Duke of Wellington withdrew his army from the position of Quatre Bras to the one of Waterloo must ever render that retreat a perfect model of operations of this nature performed in the immediate presence of a powerful enemy;" but of this military science the picture can exhibit nothing. All that we see is Wellington, mounted on his bay charger which paces right forwards out of the canvas, raising his cocked hat to the vigorously cheering Guardsmen on their greys, and a detachment of the army on its march, with a score or more of French prisoners; rain falls persistently over the clayey and soppy road. The most noticeable points of character are in the visages and actions of the prisoners. Mr. Andrew Gow's subjects are *News from the Front*—three invalided soldiers of the first Napoleon, reading the *Gazette de France*—and *A War-Despatch at the Hôtel de Ville*, in the time of the great French Revolution, to which we have before referred. Both are sound works, ably painted, with plenty of individuality. We cannot but regret, however, that Mr. Gow gives so selfish, calculating, and prosaic an air to his personages, in this incident of national patriotic excitement; the French Revolution was not the work of a bureaucratic plutocracy. [We take this opportunity of apologising to Mr. Gow for an error of printing in a notice of his last-exhibited water-colour, which was thus termed a "well-studied though roughly-treated picture." The fact is that we wrote "thoroughly-treated"; to call the work "roughly-treated" would have been not only unfair, but absolutely absurd.] *Zenobia Captive* is the sole subject-picture contributed by Mr. Poynter. This is a half-figure of a beautiful woman composed, not dejected, into sadness, in the prime of life—say thirty-three, which we presume (but history does not appear to settle the point with any exactness) to have been less than the actual age of the Palmyrenian queen when she stood, robed and jewelled, to grace the triumph of Aurelian. She wears a great diadem, heavy with gold and turquoises; some of the emblems hereon are of a pagan character, others seemingly Christian; but perhaps we should understand the haloed figures to represent deified emperors. The fingers of Zenobia's left hand toy with the gold fetter which serves as a necklet, and gold enchains her wrist and upper arm. Her face is more Greek than Oriental, which may be appropriate, as Zenobia claimed descent from the Macedonian kings of Egypt. She is weighted down with the pompous mockery of her adornments; and this justifies perhaps the appearance, detracting somewhat from her beauty and stateliness, of her having less than due length of neck. The background is of varicoloured marbles, green and grey. The calibre of this picture hardly rises into epic or heroic dignity; but Mr. Poynter was sure to make it excellent as far as it goes, both in essentials and in details, and he has not failed to do so. We cannot speak with equal praise of another of our more elevated painters, Mr. Watts. His *Britomart and her Nurse*, with figures of warriors appearing on the magic mirror behind, appears to us to be a piece of perfunctory and uninspired idealism: a certain vividness of conception was in the painter's mind at first, but, in its evolution on the canvas, it has lingered and faltered, until we

have at last as the result something which is neither poetry nor sound sense and self-consistency. Mr. Halswelle, undismayed by the rivalry of so conspicuous a master as MacIse, has undertaken to paint on a large scale *The Play-scene in Hamlet*, and has certainly put into his work a great deal of expression, picturesqueness, and aptitude for arrangement, especially as regards the lighting. The costumes are Danish, of an archaic period; which, however correct from one point of view in chronology, can hardly be made to harmonise with such a matter as the theatric display. The most serious defect in the picture is the violent demonstrativeness of the conscience-stricken and up-starting king: there are also two gleaming highlights in Hamlet's eyes which vulgarise the face, and throughout the picture too many differing colours appear, in costume and what not.

We will now go along the walls nearly in the order of the catalogue, picking up such other pictures, of the historic or poetic class, as seem to deserve specification.

Calthrop, *Meeting of Scottish Jacobites*. "In 1740 seven daring Scottish Jacobites signed an association engaging themselves to risk their lives and fortunes for the restoration of the Stuart family." One of the confederates is in the act of signing: the rest, with a single exception, are seated; the door opens slightly, and a hound is on the alert to watch it: a sensible and efficient realisation of a theme not peculiarly well adapted for pictorial treatment. Busk, *Psyche*; scared, as she hears her name called in the Palace of Love; the face lacks youthfulness, and is therefore far from being entirely successful—in other respects, adequate pains have been taken with a creditable result. Linton, *Biron*; a small half-figure, in armour and silk, cleverly painted: we hardly know why this grand seigneur, however culpable he may have been in a political sense, should be represented with a visage almost befitting a coalheaver. Swan, *Dante and the Leopard*; moderately good: Dante, who ought to be shown precisely at the age of thirty-five, looks a good deal too old; the best point is the half-fawning savagery of the "fera alla gaietta pelle." Poole, *Smithfield, the Morning after the Burning of Anne Ascue for Heresy—looking for Relics*. This subject does not make a picture—not at any rate as treated by Mr. Poole. We see the stake, the pulpit-box in which a sermon had been preached, and some other adjuncts of the recent execution; then a young woman who has set her lantern on the ground, an old woman, a sleeping vagrant, and a friar (perhaps the renegade preacher Shaxton) spying for purposes of delation; also a miscellany of brown, green, and yellow tints which constitute the colour-scheme. No great amount of skill has been expended upon these materials. Mr. Poole's other picture is named *Solitude*, with a quotation from Shelley's *Alastor*; the picture, however, has no real relation either to that or to any other passage in the poem. The Poet-hero of *Alastor* appears to be asleep on a scooped rock amid the sea, the moon coming just behind his profile. He is all brown, like a figure modelled in fresh clay; an owl has perched on his shallop. We cannot discern either sense, illustrative appositeness, or art, in this laxly-handled performance. It is remarkable that this year there should be two pictures taken from Shelley, and both from *Alastor*. The second is by Mr. G. Wilson—*The Quest*. Here the Poet is making way through a tangled thicket, his aspect attenuated and woebegone. This also does not appear to have much direct relation to any passage in the poem, and the picture bears obvious signs of immaturity; it is, however, by no means wanting in poetic suggestiveness, is quite the reverse of commonplace, and argues well of the capacity and future of its author. Pettie, *A Member of the Long Parliament*; a very vigorously-handled head of an unprepossessing man—cross-grained, self-opinioned, prompt with the argument of the pulpit or the musket. E. Bell,

Mariana; a life-sized full-length figure, having unity of impression. Rooke, *Death of Ahab*. The King of Israel, mortally wounded, is still in the thick of the battle, standing in his chariot. The figures are numerous, with adequate diversity of action, but movement and energy are deficient. Much curious matter of archaeology, in the way of horse-trappings, equipage of war, &c., has been introduced; indeed, we infer that the picture was undertaken mainly for this object, as it is difficult to think that any painter—especially one who seems to have so little vocation for battle-painting—would for any other purpose go back to so remote an event as the defeat and death of so obsolete a potentate as Ahab. Waterhouse, *The Remorse of Nero after the Death of his Mother*. Were it not for the fact that Nero is not in the least like the type of that emperor which has been transmitted by antiquity to modern times, this would be a well-considered picture. The matricide, with his head between his hands, clad in the imperial purple, is lying prone on a couch, haggard and restless: his face has perturbation without sensibility. Lucas, *An Ambuscade, Edgehill*. A troop of improvised but mettlesome Royalist soldiers is advancing along a country road, when puffs of smoke come out of the standing corn, and one of the band drops back mortally wounded. A spirited work, with much decision and facility of execution; it belongs, however, too clearly to what may be called the "buff-jerkin" style; and Mr. Lucas seems to have no preference for good-looking people over ugly ones—rather the contrary. Armitage, *Pygmalion's Galatea*. This is the same subject which we saw lately at the Water-Colour Institute treated by Mr. Tenniel, and the main element of treatment is the same—the flush of life spreading over the statue, but not yet reaching the extremities. Like Mr. Tenniel, Mr. Armitage has handled his arduous theme with considerable propriety and success, stopping short of a genuinely poetical impression, which would alone be the full justification of such an attempt. Fyfe, *The Raid of Ruthven: an Incident in the Life of James VI. of Scotland*. A long quotation is supplied in the catalogue, as needed to show what the picture is about; the gist of it being that the boy-king, finding himself among a company of hostile nobles, attempted to leave the room, and was prevented by the Tutor of Glamis, who set his back against the door, saying to the flurried child, "Better bairns weep than bearded men." This is the sort of subject from Scotch history which a Scotch artist may be expected to paint, but which other people cannot see much in—it does not explain itself well, and, when explained in words, does not furnish much material for a picture: in especial, the colloquy of noblemen to the right has little or no significance to the eye. The merits of the work are decision, solidity, and fairly good flesh-painting: the chief defect is the tawdry diversity of colours in the costumes—they look like the doing of a theatrical costumier. Weguelin, *The Labour of the Danaids*. Without being conspicuously good, this is certainly one of the better poetical or classical subjects in the exhibition. In the centre of the picture stands a great copper-brown jar, which receives the contents of the pitchers of the Danaids, and lets them out again through a big hole below the level of the stand on which the jar rests: hence the water runs down in a profuse jet. The doomed women are restlessly at their task, coming and going: only one face is particularly prominent, jaded and drained of thought by the pauseless repetition. The colour has a neutral tendency, conformable to the sentiment of the subject; but this neutralism is not such as to indicate want of colourist faculty, were he minded to exercise it, on the artist's part.

We will name in conclusion a few works, of some importance in subject or treatment, which we cannot find space to criticise or describe:—Holyoake, *Richard Savage*; Bedford, *Fair Margaret*; O'Neil, *Loch Leven, A.D. 1568*; Charles

Gregory, *The Conversion of Ancient Britons*; Beavis, *Halt of Prince Charles Edward on the Banks of the Nairne after the Battle of Culloden*; Christie, *Introduction of Christianity into Britain, Christian Missionaries interrupting a Human Sacrifice*. W. M. ROSSETTI.

EXHIBITION OF DRAWINGS BY DUTCH MASTERS AT THE BURLINGTON FINE ARTS CLUB.

(Second Notice.)

THE works by Ostade and Dusart, with a careful drawing by Nicolas Maas of a young mother seated by the fire with her infant on her knees, a work curiously modern in sentiment; another assigned to F. van Mieris, of a woman watching her fat baby asleep in its cradle, a highly-finished black chalk drawing on vellum; a peasant seated on a tub and looking at the contents of a small bottle, the only drawing in the collection assigned to Jan Steen, are the only works that call for remark among the *genre* subjects at the Burlington Club—indeed, there are but few others, for those given to Netscher are unremarkable, and the one bestowed upon Gerard Dow it is a charity to pass over. Nor is there much in the way of portrait to claim notice, except a study of a young man playing a lute, by Govaert Flinck (No. 43), finely executed in black chalk on grey paper, and a delightful and highly-finished portrait of a sedate young lady of eleven, by Jacob de Bray.

Turning then to the landscapists, we come first to Van Goyen, the father-in-law of Jan Steen and Ostade, whom one is always inclined to regard as belonging to an earlier time, though in reality he was only ten years older than Rembrandt. By him we have a large finished crayon drawing—a view of Leyden—(No. 1), with a busy scene of boats and masts in the mid distance; and (No. 2) a pretty, quiet river view with a church on the banks and river grasses in the shallows of the foreground, both drawn with care and precision, and the first showing even thus early the decided mastery of the Dutch school, though Roghman, who comes next, being born a year later, is far less advanced. His landscapes are more conventional in style, and he draws his lines and uses his bistre wash heavily. Peter Saenredam is represented by a street scene full of quaint Dutch figures, and Henri Van Avercamp, of taciturn memory, by a slight pen drawing tinted in colours, which is remarkable as being somewhat like a modern French work in style and sentiment. Peter Moleyn, or de Molyn, who was born in London some time before 1600, has two small drawings which show him to have been a good draughtsman, and then comes the great Albert Cuyp, who, however, is not well represented, the four drawings by him, although two of them are lent by Mr. Malcolm of Poltalloch, being by no means satisfactory when we remember the beauty of the rich moist pastures and hazy afternoon sunlight of his pictures. Such effects, of course, could scarcely be conveyed by mere tints, but in other respects also they lack the true Cuyp charm, and might more safely, we should think, be attributed to the father, Jacob Gerritz, a man of considerable attainment, than to his better-known son.

Rembrandt is placed "alone with his glory" on a wall to himself. He is the key-note as it were to the whole exhibition, though the splendid water-colours by Ostade form the chief interest. Of these eleven works, several are of the highest quality, and will doubtless call forth the enthusiasm of amateurs. We may mention especially a wonderful little drawing in sepia of a winter scene in Holland (No. 21)—an expanse of bleak open country, with just a cottage and some leafless trees in the foreground—drawn with a knowledge and skill that leave no doubt as to the master, though they cast a doubt on some of the other works assigned to him. Another most masterly drawing is that of a man paying rent to a receiver and his clerk. It is one of the finest

in the whole collection, and yet somehow it seems to lack the peculiar individuality of Rembrandt's style and touch. The types also are more like those chosen by Terburg.

The next master of note after Rembrandt is Jan Lievens, by whom we have a portrait of Jan de Heem, the original drawing for the print by Pontius; then comes the dominating Ostade, and then poor mistaken Jan Both, with three dreary Italianised landscapes. Reiner Zeeman, the worthy forerunner of the great sea-painters, is seen in a clever study of masts and rigging, called *A Calm, with a large Ship at Anchor*, and a carefully executed drawing of a man-of-war under repair, intended, it is stated, as a frontispiece for a contemplated set of etchings. By Philip de Koninck there is a small flat landscape (No. 47), which is in every respect so admirable that it is surprising it has not been made to pass as Rembrandt's. Wouvermans is only seen to advantage in one out of the four works assigned to him. This is a small group of men, horses, and dogs (No. 51), which is quite a little gem in its way, but the large black chalk drawing of the *Adoration of the Shepherds* (No. 49), a sprawling composition, in which the figures seem to be playing at hide-and-seek rather than celebrating a sacred event, one would kindly wish to believe was a sin that might be laid to the charge of some pupil rather than to the master himself, who surely has enough to answer for in his own incongruities without being made responsible for all his vacuous imitators. A scene of the like composite order, called a *Scriptural or Pastoral Subject*, for its meaning is not clear, represents Gerbrandt van Eckhout, of whom we might have expected better things, seeing that he was one of Rembrandt's immediate pupils; and then we come to Nicholas Berghem, who is seen at his best in seven graceful drawings, one of them (No. 67) being a highly-finished work in water-colour of great repute, lent by Mr. Malcolm; then to Paul Potter, with three sketches of cattle; to Ludolf Backhuysen, who gives us five fine breezy sea pieces; to Van de Velde, who besides squalls gives us calms, and also an effective view of a forest of tall masts called the *Sea Face of Amsterdam* (No. 87); to Jacob Ruysdael, with four finished pencil drawings of trees and cottages such as Crome afterwards delighted in; to Jan Vander Heyden, with of course a fire-engine prominent in his work, which represents the burning of some large building with a great concourse of people looking on, the whole most elaborately drawn and finished; and then, passing by many pleasing and interesting works, to Jan Dubbels, a delightful master, less known than he deserves, who is represented here by a charming sea-shore view (No. 127), conceived with truth, and yet with an eye to picturesque effect, and executed with a rapid and entirely skilful hand. After Dubbels, who brings us down into the eighteenth century, we arrive at Jacob Cats, not the beloved "Father Cats," the proverbial philosopher of Old Flanders, but a Dutch master, stated to have been born in 1741 and to have died in 1799; he is represented by a rather clever drawing of a fair on the ice in Holland, and by an inferior landscape, feebly executed in water-colours. He is the last Dutch master whom we need notice, though there are several others here who carried on the traditions of their school for some years longer.

Where so much is given it seems unthankful to complain at what is left out, but it is impossible to help regretting the absence of many masters in whose paintings we are accustomed to take delight, such, for instance, as the genial Jan Steen, who, if seen at all, is only seen in an unremarkable little sketch; the brilliant De Hoogh, Gerard Dow, the supreme master of Littleness; the careful Metsu, and the "genteel" Terburg. All these, and many others whom we miss, must have made sketches; and although the Committee of the Burlington Club have not apparently found it possible to exhibit any we should be sorry to

"fear," with Mr. Wedmore, that this was because "these flying sheets were dust and refuse two hundred years ago." MARY M. HEATON.

THE EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER-COLOURS.

THE Old Water-colour Society's Exhibition this year is a little less melancholy than usual. Of course there is the same profusion of mild sea-pieces and bloomy landscapes, simpering rustic figures and boisterous battle-fields, but it is possible to pass them by, and to take pleasure in a few things more serious and more capable. More of the members contribute, too, than often in past years, Mr. Holman Hunt, unfortunately, preserving his persistent retirement. Three important contributors, Mr. Alma Tadema, Mr. Henry Wallis, and Mr. Henry Moore, contrive to do themselves less than justice. To counter-balance this, on the other hand, two shy and much-valued members, Mr. Boyce and Mr. Alfred Hunt, send a number of very charming things. The picture of the Exhibition, however, let us say at once, is Mr. Carl Haag's magnificent work, *An Ancestor* (72), which hangs in the place of honour, and thoroughly deserves it. This represents an ancient British warrior—a ruddy, red-bearded athlete of almost gigantic proportions—standing with a fine expression of nonchalance on the steps of a temple, while in the background flare the towers of a Roman city. He grasps his battle-axe by the blade in his right hand while his left does not stray too far from the cross-hilted dagger hanging at his girdle. His forehead is adorned with two immense bullock's horns, between which peeps the fox-skin covering of his head; round each arm curls the golden snake that marks his chieftainship. The painting of this work is superb, as powerful as anything we have seen from Mr. Haag's hand. Its companion, *A Young Druidess* (129), is much inferior to it in force.

In reviewing the rest of the gallery we will adopt the plan of following the catalogue. *An English Home in Algiers* (66) exhibits Mr. North in the dreamy, misty style which has begun to be a mannerism with him: a girl lounges in a neglected garden overflowed with blossoming convolvulus, dog-rose, and dandelion. In *Lady Macbeth* (90), Mr. A. H. Marsh, an idyllic painter of very high talent, has chosen a subject unsuited to his powers. Mr. Boyce has painted *The Saxon Church at Bradford-on-Avon* (118) most conscientiously, but the result is a little uninteresting. *Low Tide at Whitby* (130), an exquisite effect of sunset on an iron coast, is, like *A Creek in Whitby Harbour* (242), a study for a large work of Mr. Alfred Hunt which represents his very delicate and poetical genius at its best. *A New Purchase* (121) is one of Mr. Birket Foster's most successful drawings: a connoisseur unpacks, in a room crowded with rarities in *virtù*, a precious blue-and-white bowl, which he holds up reverently against the light. Mr. W. Matthew Hale displays advanced feeling for the force of landscape this year; his *Lonely Moor* (151) is an exceedingly clever expression of the weight and solidity of colour in a Cumberland brae-side. The *When Love was Young* (159), by Mr. E. F. Brewtnall, like all the work of this artist, shows thought and a desire for genuine excellence, but in its presentation of a rose-pink nymph piped to by a dandified shepherd, does not attain a very high ideal; in the painting, moreover, there is something clumsy. Miss Clara Montalba, we are sorry to see, is decidedly more commonplace and less forcible than usual this year. Her *The Molo, Venice* (166) does not pass skilful mediocrity; it will be sad indeed if so very promising an artist should fall into apathy and be content to look at nature with conventional eyes. Mr. Clarence Whaithe had a capital subject in *Thirlmere* (185), but his execution of it is rather poor. Mr. Lockhart gives us a sharply-drawn and clever study of rig-

ging in *Leith Docks* (197). Another painter who seems to be in a dangerous position is Mr. Arthur Hopkins, who has done some good things, and whose *Boy's Paradise* (208), a group of urchins bathing off a wrecked boat in a creek, is very carefully drawn, but excessively morbid in colour. The exhibition on the walls ends with what to our mind is the gem of the collection, *Shrimpers* (215), by Mr. A. H. Marsh, two girls with nets, and dressed in soft blue garments, stained green by the sea, who pass rapidly over the shining spaces of a great expanse of sand. The eye rests with complete satisfaction on the colour and light of this charming little work. On the screens, Mrs. Allingham appears with a crowd of little sketches, some of them too slight to inflict upon the public, but one, *A Bucket of Water* (229), in which a woman at Lynmouth, in black, with a yellow scarf across her shoulders, rises from the shore up a steep flight of steps, which is thoroughly delightful in feeling and adequate in execution. Mr. Alma Tadema's *Silent Counsellor* (225) is a marble sphynx, of whom a roguish boy, extended full length upon the bench of which his counsellor forms the end, asks advice in some doubtful matter of love or war. The idea is extremely happy, the composition perfect, but the sea behind seems harshly blue, and the drawing has not Mr. Alma Tadema's accustomed delicacy of atmosphere. Mr. Tom Lloyd is delightful in the flowery wilderness of his *Cottage Garden* (236), and Mr. Boyce most admirable in the freshness and careful drawing of his green *Valley of the Avon* (268). Mr. North's dreamy and poetical landscape, eccentrically named *The Cotter's Saturday Night*, is remarkable for the singular effect given by the small dark figure against a background of mist.

SIGNOR LUPARINI'S NEW PROCESS OF CLEANING PICTURES.

THIS new method is exciting much discussion in Italy among artists, picture-cleaners and dealers as well as in society and even in Parliament. It has been reported upon by a selected body of artists and picture-cleaners, some of whom are in favour of it, some opposed to it, and others doubtful. In Italy for a long period proprietors of pictures of every class, including the State represented by its chosen officials, the clergy, artists and picture-restorers, have worked together to injure, and in too many cases to destroy, instead of to preserve the works of the great masters of painting. In former times picture-restorers, for paltry professional gains, scoured, repainted, and varnished with coarse varnishes, frequently mixed with asphaltum or some other brown, many of the noblest treasures which Italy possesses, totally altering the original tone and appearance of these works, and frequently covering the surfaces with heavy opaque repainting so as almost entirely to hide the original. Those who live by repainting old pictures must naturally object to a process which rapidly obliterates all modern work, as well as dealers who sell pictures in a great measure repainted; and even those who conscientiously believe that all works of art are improved and mellowed by time must, however unreasonably, object to any process which professes to restore an old picture, if intact beneath the coating of modern handiwork, to the state in which it was when it stood last on its creator's easel.

The Report of any Commission, if partly composed of Italian *fabbricatori*, must be received with grave doubt. There is also an objection to it on the other side, and that is that, as the inventor has not revealed the nature of the process, the reporters are ignorant of it. They have consulted chemists, who state in reply that the mixture contains nothing injurious; but this statement is of little value in the face of the fact that it in an unprecedentedly short space of time dissolves the varnishes and repaintings and reaches the original

surface; what, then, is to prevent it from sweeping away the original glazings if they have escaped the first cleaners? It may be asked what is to prevent so strong a solvent from removing even the original solid paint? Its inventor says that it will not, that the safety of the original glazings must depend upon the judgment of the person using it, and it may therefore reasonably be inferred that so must the preservation of the solid paint. But in the hands of a restorer who is not an artist it must be a dangerous agent.

Three pictures have been submitted to the process in Florence, two of which were in the magazines of the Uffizzi, while the third hung in the Pitti gallery. Two of these especially were in a dreadful state, and there can be no question as to the perfect manner in which the new agent has evenly swept away brown varnish, accumulated dirt and repaint. On seeing the pictures we ask why they have been so covered up and hidden with such impurities; can it be that the number of fine pictures by the greatest masters in both galleries, leathery with yellow varnish, obviously extensively retouched and deplorably injured, are after all in excellent order under this misapplied covering?

The picture by Andrea del Sarto in the Pitti, which has been cleaned, holds out a hope that many other precious works would be found to be comparatively intact under the veils which now hide their beauties from us. It is a half-length, less than life, of a Tuscan peasant boy, as St. John the Baptist, naked to below the waist. This picture was obscured with dirt and repaint. The drawing and expression of the countenance had been deliberately altered, the pectorals marked in with dark touches destructive of their form, the fur mantle smudged over, a red drapery reduced to a dark brown, a cup in the youthful prophet's hand nearly obliterated, and the background streaked in parallel lines of dark oil-paint, hiding it altogether.

The countenance is now restored to its original beauty of form and feature, and the hair of the head is especially noteworthy for its grace and the refinement with which it is painted. The body, arms and hands are literally intact, as exquisite in painting, as pure and brilliant, as when first executed. The fur mantle is finished like a skin painted by Landseer; the red drapery is beautiful in colour and *chiaroscuro*; the cup, like every other part of the picture, is excellent; and the background consists of well-painted masses of rock, charming in tone and full of repose, as their position in the picture requires. We see the painting of Andrea del Sarto under a totally new aspect, but with all this evidence of power, of grace, of brilliancy, we are startled by a certain coldness especially in the shadows; and as we look at his other works in the same gallery, their lustre dimmed by ignorant hands, we ask ourselves whether, so long accustomed to the yellow tone of the pictures around us, we are fit judges of this one from which such a mass of superimposed filth has been swept away. Taken as it is, with its apparent coldness, it is perfect. It is Andrea's work, and his only. My impression is that we see it now as it stood on his easel before he added those delicate glazings necessary to its mellowness of tone. In closely examining the beautiful picture, it is hardly possible to doubt that it must have been finished with such glazings; but their removal is probably due to the maltreatment previously received, to reckless scouring which the new process clearly proves was not in any way necessitated by the actual state of the picture, as well as to the repainting, which was equally unjustifiable.

The question of the preservation of glazings under this new process is one of vital importance, in relation especially to Venetian and Flemish pictures. So various are the methods of painting of the old masters that no one particular process will avail for universal use. We must condemn much bad work done in Italy, but it would be unjust to omit acknowledging that, taught by the errors of the past, there are now skilful and con-

scientious cleaners in that country with a profound knowledge of old art. Among these Signor Mazzanti takes the first place, and he stands deservedly high as a judge of art. He also has his secret; and, having seen his process in operation, my impression is that it is safer far than that of Signor Luparini, while his technical knowledge of the processes of the old masters enables him to stop precisely at the right moment. I have lately seen two pictures, apparently in a very bad state, cleaned by Signor Mazzanti's method. He removed several coats of dark varnish, and at last reached the original varnish, under which the painting was found intact. It is now found to be enough to polish this with chamois leather, and it is hoped that it will not be necessary to revarnish the pictures at all. He has also cleaned by his process a work of Mariotti Albertinelli, which is now evidently as pure as when first painted. The official picture-cleaner at the Uffizzi may also be alluded to, as a sound judge of art, as very conscientious, and not given to repaint. It may be difficult to prevent private proprietors from having their pictures "put in order" with the rest of their furniture by unskilful hands, but in public galleries it would be fortunate if it were recognised that it is better to exhibit the fragments of a great master's work than to restore the picture in the manner formerly done. If only fragments remain, by all means let us have these rather than repaint. The famous *Madonna della Sedia* would be still more precious if freed from the modern stippings on its surface applied by a restorer of special incapacity, and so would it be with many another fine work of old art. Even frescoes have not escaped the dauber's profane hands, but have been stipped all over. Their restoration to the original surface is unhappily hopeless. I take this opportunity of stating that a primary cause of the deterioration of modern frescoes arises from the habit of all plasterers to polish the surface of the intonaco with a wooden instrument, with which they rub it smooth after wetting it by throwing water at it with a large brush. The surface thus obtained will certainly come away when painted. Intonaco for fresco painting must be finished with the trowel.

CHARLES HEATH WILSON.

ART SALES.

THERE were sold last Saturday by Messrs. Christie, Manson and Woods the collection of modern pictures—nearly all of them cabinet pictures—which had belonged to the late Mr. F. T. Turner, of The Cedars, Clapham Common; a collection of modern works belonging to Mr. Brogden, M.P.; and two important oil-pictures by J. M. W. Turner. The collection from Clapham Common contained works by W. P. Frith, R.A.; J. E. Millais, R.A.; the late John Philip; the late Clarkson Stanfield; T. Faed; J. O. Hook, and the late Sir Edwin Landseer. The picture of *Boats fouling entering a Harbour on the Zuider Zee*, by Clarkson Stanfield—one of his worthiest productions—realised 1,400 guineas. The *Highland Nurses* of Sir Edwin Landseer was knocked down for 1,600 guineas. It is engraved by Thomas Landseer. The collection in all realised nearly twenty-seven thousand pounds. The two works by Turner, *Going to the Ball*, and *Returning from the Ball, San Martino, Venice*—examples of his later work, and exhibited in 1846—sold for 1,200 guineas each.

EARLIER in the week, Messrs. Christie, Manson and Woods had sold the first portion of the collection of Mr. John Heugh. It included proofs after Sir Joshua Reynolds, and a few etchings by Rembrandt, of which two or three were from the great Hume Collection, but consisted chiefly of a large number of impressions of the *Liber Studiorum* of Turner. There were the pure etchings in numbers unusual for such rarities; some rare unpublished proofs with the added work in mezzotint in various stages of completion; a few fine impressions of finished plates, and many very in-

different or poor impressions, of which the artistic value is almost nothing and the money value rightly very slight. We append only a few prices as generally indicative of the sums obtained. *Peat Bog*, the etching and the print, 7l. 10s.; *Jason*, etching and print, 6l. 6s.; *La Grande Chartreuse*, 5l.; *St. Gothard*, a fine first state and etching, 12l. 10s.; *Inverary Castle*, an engraver's proof and an impression of the finished plate, 19l.; *Basle*, engraver's proof and etching, 12l.; *Greenwich*, engraver's proof and etching, 13l.; *Little Devil's Bridge*, engraver's proof and etching, 23l.; *the Egremont Sea Piece*, proof and etching, 14l.; *Ben Arthur*, first published state, 15l. 15s.; the *Falls of the Clyde*, two engraver's proofs, one of which was particularly fine, 19l. 19s.; *Dumbarton Castle*, an engraver's proof of the unpublished plate, 20l.; the *Lock and Mill*, an engraver's proof much painted upon by the artist, 52l. 10s. Some of these impressions, but not always the finest of them, had belonged to Charles Turner, the mezzotint engraver.

On the 3rd inst. Messrs. Sotheby, Wilkinson and Hodge sold a few interesting coins and medals collected by Captain Telfer, R.N. Among them may be noted two rare lots from the Schulthess-Rechberg collection—a Testoon of Mary Queen of Scots, after the death of Francis, 1561, and a Bonnet Piece of James V., 1540; these went for 3l. 16s. and 5l. 5s. respectively. A silver As, Head of Bacchus, full-face IP., rev. Wolf-dog lying curled up, ATR., 2l. 16s.; the Restoration Medal of Charles II., by Roettier, 4l.; a Medal of Louis XIV., Pacificator, 2l. 3s.; of John Frederick, Elector of Saxony, by Rietz, 3l.; of Charles V., by Rietz, 3l. 5s. (a similar one at South Kensington cost 24l. 10s.); of Hedwig, Duchess of Münsterberg, presumed by Albert Dürer, 4l. 4s.; of "The ferocious Duke of Alba," 1l. 7s. Among coins of the Greek Colonies was an Olbiopolis, obv. Head of Medusa, full-face, tongue protruding, rev. Eagle devouring a fish, APIX; a magnificent tessera in the finest condition, valued at eighty roubles at Odessa. It sold for 7l. 10s. The whole collection realised 164l. 12s. 6d.

NOTES ON ART AND ARCHAEOLOGY.

AMONG the most recent additions to the Greek antiquities in the British Museum are two terracotta figures from Tanagra, in Boeotia, a site which of late years has yielded an extraordinarily large number of graceful and beautiful statuettes in this material. The two new figures, however, are, besides being beautiful, interesting as examples of that stage of Greek art in which, the power of creating new types having failed, recourse was had to what appears to us now to be eccentric combinations of this or that element in the old types. For instance, we have here at first sight a figure of Aphrodite, holding a goose in one hand and an apple or ball in the other, and nearly nude. But the breast is that of a male figure, and there have been wings attached to the shoulders. Round the loins she has a short garment like that worn by acrobats in ancient and modern times, made of some heavy material in the form of scales overlapping each other so as to admit of movement. A figure of an athlete in terra-cotta, wearing a precisely similar garment, will be seen in the *Museo Borbonico*, ii., pl. 54. Altogether the combination seems to be the result of mere fancy. The other figure looks at first sight like Paris, wearing his Phrygian cap and holding out in his right hand the apple. But the face, drapery—a short chiton girt at the waist—and limbs are feminine. This figure also has had wings. Between the places for the insertion of the wings in both figures is a round hole, apparently for the attachment of some means of suspending them, the figures having probably been meant to hang against a wall. They remind one of the winged figures which float in the air in Pompeian wall-decorations, and which equally have defied identification. It has been

argued that these latter—and indeed the greater part of the mural decoration of Pompei—were artistically an inheritance from the Greek art of the period immediately after Alexander the Great. Another addition to the Museum collection is one of those small Athenian lekythi modelled in the front in the form of a Victory, or at any rate a winged and draped female figure standing and leaning her right elbow on a tall amphora of the class generally called Apulian. She holds out a patera in her left hand, and wears a plain crown in front which has been a wreath of ivy leaves.

THE collection of antiquities belonging to M. Albert Barre will be sold in Paris from the 16th-18th of this month. It consists of vases from Magna Græcia and Attica, terra-cottas from Tanagra, and pottery and glass from Cyprus. A catalogue handsomely illustrated with engravings of a few of the principal vases and photographs of a number of the terra-cottas has been issued, the text being the work of an excellent authority, M. Fröhner, who introduces the various classes of objects with a statement of the present position of knowledge in regard to them.

IN the April number of the *Ecclesiastical Art Review*, Mr. Haweis makes a strong protest against the unmusical character of English church bells, and suggests that the objection entertained, in London especially, to living near a church with a bell, would disappear if there were two or three, and those tuneful. Most people would no doubt prefer music to mere noise; but even music, at odd times, when it is not wanted, is rather trying. The articles on celebrated Art Firms savour a little too much of the puff direct, but in printing such documents as the Inventory of the jewels and relics at Salisbury Cathedral, the *Review* is really doing a useful work. In such cases, however, it ought to be stated where the original document is to be found.

THE last meeting of the Imperial German Institute to celebrate the anniversary of the foundation of Rome, which had been postponed on account of the Easter holidays, took place on April 26, and was very successful. There was a large attendance of archaeologists. Dr. Lumbroso spoke first on the subject of the monument at Alexandria, known as Pompey's column, and was succeeded by Prof. Mommsen, who spoke of the *Augustales*. This afforded an opportunity to the distinguished historian of Rome of setting forth some new theories on a subject so often treated, the explanation of a stone discovered not long since in the neighbourhood of Corese, in the place where the ancient Cures once stood. Prof. Mommsen's speech was followed by one of R. Lanciani, on the discoveries in the Porticus Octaviae, and particularly on the pedestal of the statue of Cornelia, found there on April 13. Signor Lanciani exhibited an exact copy of the inscription and a photograph of the fine statue found in the excavation on the Palatine. Last came Prof. Helbig, who spoke of new discoveries made in the Latian Necropoles, on the Alban hills, endeavouring specially to estimate the degree of incipient civilisation of the most ancient peoples of Latium.

THE critical catalogue of Jacques Callot's drawings, by M. Fouquis de Vagonville, which has been continued for some months in *L'Art*, is now finished. Its value to students of Callot's work can hardly be exaggerated; for beside the full descriptions and acute critical remarks bestowed upon the subject a number of the drawings catalogued are reproduced in facsimile, and serve to give even those who are unacquainted with this wonderfully clever master an excellent idea of his power and skill. The catalogue, which, it may be hoped, will hereafter be published separately, enumerates no fewer than 343 drawings from the Uffizi and private collections.

THE Salon, in consequence of the request of the administration, will not be opened until May 25.

THE sale of the pictures, sketches and studies left by the great French landscapist Daubigny takes place at the Hôtel Drouot this week. Daubigny's drawings have hitherto been but little known, as the painter, it is said, never liked parting with any he had made.

L'Art, having finished a long critique of the drawings by Old Masters at the Grosvenor Gallery, written by Mr. Comyns Carr, and illustrated with numerous reproductions, now enters upon the subject of the Universal Exhibition, and gives in the last two numbers two large etchings from paintings of the French school. The first of these is a coarse, powerful work, very much in the manner of Caravaggio. It is painted by T. A. Ribot, and engraved by Masson, the subject being a *Norman Cabaret*, with ill-looking fellows playing at cards, the light and shade as strongly contrasted as with the Neapolitan master; the second, painted by Gustave Moreau and engraved by Gaujean, is a theatrical work called *The Apparition*. It would seem to represent the head of St. John the Baptist, appearing in a glory of light, but dripping with blood, before the eyes of the daughter of Herodias as she dances before the king. Neither king nor queen, however, appears much moved by the sight. Perhaps the apparition is not intended to be visible to them.

A NEW gallery of modern sculpture has just been opened in the Luxembourg. The works exhibited have been gained chiefly from past Salons, and are for the most part notable works of French sculpture in marble and clay, but among them is the beautiful little statue in silver of the *Chanteur Florentin* which formerly formed part of M. de Nieuwerkerke's collection.

THE placing of modern sculpture seems to have caused a great deal of difficulty at the Universal Exhibition. Up to the very last, the question as to which gallery should be devoted to it does not seem to have been decided.

WE have received the first number of Cassell's new *Magazine of Art*, which so far amply fulfils its promise of giving a comprehensive view of matters of art engaging popular attention at the present time. Foremost comes of course the Paris Exhibition, upon which there is a first article, giving views of the Trocadéro building and the Prince of Wales's Pavilion. Beside this we have "Half-hours in the Studios," which will be likely to please those readers who like to go to the exhibitions well primed so as to be able to astonish country cousins with their knowledge; a notice of the Dudley Gallery, from which is reproduced Mrs. Jopling's prettily-suggestive picture called "*It might have been*"; an interesting account, by Mr. Soden-Smith of the South Kensington Museum, of the "Vicissitudes of Art Treasures," an excellent subject for consideration; sketches of "Our living Artists," by Mr. H. W. Sweny, beginning with E. M. Ward, whose picture of *The Queen of Prussia and Napoleon* in last year's Academy is given as one of the illustrations; and "Artists' Haunts" by W. H. Tregellas, with views of Cornwall—haunted, it is to be feared, nowadays by tourists more than artists. Add to these subjects an account of the "Art Sales" of the month, and various "Art Notes;" and it will be seen that Messrs. Cassell, Petter and Galpin present in the *Magazine of Art*, as in their other popular magazines, full worth for the money expended in its purchase.

THE *Portfolio* certainly offers us very varied refreshment this month, but it is not quite so delicately served up as usual. The etching from Mr. Fildes' picture called *Marianina*, both by reason of the ugliness of the original and the coarse heavy work of the etching, is decidedly displeasing; nor can much be said for the etching by F. L. Meyer from Piloty's picture of Galileo in prison. The other plate of the number—a facsimile by Amand Durand of an etching by Dürer—is more curious than beautiful, but it has an interest of its own from being one of the very few plates—six at

most—that Dürer is known to have etched. Even this is done more with the dry-point than strictly speaking with the etching-needle, or rather, as Mr. Hamerton explains, with the etching-needle held and used like the dry-point. Mr. Beavington Atkinson continues his "Schools of Modern Art in Germany," dwelling at some length on the second and third phases of the Munich school, and Mr. P. G. Hamerton gives a very short instalment of his "Life of Turner."

A SERIES of eight pictures by Hans Makart, *The Gifts of Sea and Land*, are exciting great interest at the Berlin Spring Exhibition, some connoisseurs pronouncing them perfection, and others mere charlatanism.

MUSIC.

THE selections from the works of M. Massenet performed at the Crystal Palace concert last Saturday did not tend to advance the composer's reputation in the estimation of those present. The excerpts from the opera *Le Roi de Lahore* included the overture, a dance of Persian slaves, and an Indian march. In the first and last of these the excessive use of instruments of percussion proved very fatiguing to the ear, and it is evident that M. Massenet has a strong tendency towards over-orchestration—the besetting sin of many modern composers. Three numbers from the incidental music to *Leconte de Lisle's* drama *Les Erinnyes* had a more pleasing effect, because quieter in style. But, so far as we have had the means of judging, M. Massenet has not the gift of individuality. Miss Agnes Zimmermann, who was announced to play the solo part in Schumann's *Introduction and Allegro Appassionato*, Op. 92, did not appear, in consequence of a sudden and severe domestic affliction. M. Henrik Westberg, the first tenor from the Court Opera of Stockholm, displayed a light agreeable voice; and Miss Anna Williams gave a careful, if rather cold, rendering of Liszt's scena *Jeanne d'Arc au Bûcher*.

M. MARSICK, the Belgian violinist, who made his *début* on Tuesday at the first *matinée* for the present season of the Musical Union, is rather uncertain in his execution of rapid passages, but his tone is rich and powerful, and his style of phrasing broad and dignified. The pianist, M. de Beriot, a son of Malibran, is also new to London. His *technique* is excellent, and, what is comparatively rare in a Parisian artist, he plays in a quiet and unaffected manner. The performance of Rubinstein's very fine sonata for pianoforte and violoncello in D, Op. 18, suggested feelings of regret that the composer of a work so full of melodious imagery and clear beauty should have subsequently allied himself to the school of ugliness and chaos in musical composition. The quartets performed on Tuesday were Beethoven's in C, Op. 59, and Haydn's in D, Op. 9. The other executants were M. Wiener, second violin; M. Hollander, viola; and M. Lasserre, violoncello.

FRAÜLEIN THERÈSE HENNES' second recital, which was given at the Langham Hall last Thursday week, more than confirmed the favourable opinion expressed after her first performance. The programme was calculated to test severely the abilities of so young a pianist, including one of the larger sonatas of Beethoven (in E flat, Op. 31, No. 3), and various compositions by Bach, Mendelssohn, Schumann, Chopin, and Liszt. In all these pieces Fraülein Hennes showed the possession of a beautiful touch, very clear execution, and an amount of fire and vigour, as well as of real musical feeling, very remarkable for one of her years. It would be no real kindness to flatter her by saying that she is absolutely perfect; there are some things that can only come with experience and age, and here and there in Beethoven and Schumann the true conception of the music seemed hardly to have been fully grasped. It would, however, have been nothing short of a miracle

had this been otherwise, for no child (and Fräulein Hennes is little more), however gifted, can sound the intellectual depths of the works of the great composers just named. In this present case, what is now lacking will doubtless come in time, and there is every reason to anticipate that in a few years the young lady will take rank among the first of living pianists. Higher promise of excellence than hers is seldom met with; and all who have heard her will, we are sure, join with us in best wishes for her future career.

MR. CHARLES HALLÉ'S Pianoforte Recitals commenced yesterday week at St. James's Hall. These excellent *matinées*, though modestly entitled "Recitals," are in reality chamber concerts, in which the piano bears a prominent part. The programme of the first included Saint-Saëns' clever piano quartett, Op. 41, Schumann's piano quartett in E flat, Op. 47, both of which were played by Mr. Charles Hallé, Mdm. Norman-Néruda, Herr Straus, and Herr Franz Néruda; Schubert's Fantasia - Sonata in G, admirably rendered by Mr. Hallé; and the first book of Kiel's graceful "Deutsche Reigen," in which Mr. Hallé was joined by Mdm. Norman-Néruda.

THE fourth annual concert of the students at the National Academy for the Higher Development of Pianoforte Playing was given at the Langham Hall on Saturday last. The pieces performed were Gade's sonata in D minor for piano and violin; Weber's Concertstück; Hummel's concerto in A minor; Beethoven's Sonata Appassionata; Grieg's "Humoresken," Op. 19; and Mendelssohn's Capriccio in B minor, Op. 22. Such a programme was a formidable one for young players who were chiefly amateurs; but the ordeal was successfully passed, while in some cases, which under the circumstances it would be invidious to specify, a very high degree of excellence was shown.

THE Borough of Hackney Choral Association concluded a very successful season on Monday last by its fourth concert at Shoreditch Town Hall, when Gade's *Crusaders* was performed, the solo parts being given by Miss Marian Williams, Mr. Barton McGuckin, and Mr. Thurley Beale. The second part of the concert was miscellaneous. The band and chorus numbered nearly two hundred performers, and Mr. Ebenezer Prout conducted as usual.

THE 140th Anniversary Festival of the Royal Society of Musicians was held at Willis's Rooms on Friday, the 3rd inst., the chair being taken by the Lord Chief Justice, Sir A. Cockburn. During the past year over 3,000l. has been expended by this society in the support of widows and orphans, and of aged and infirm members of the society. Fifteen members, forty-three widows, and twelve children are at the present time receiving support. There is, probably, no charitable association in existence more efficiently and economically managed; the printed statement of expenditure issued at the meeting shows that the entire working expenses of the society are less than ten per cent. of the whole outlay. During the evening donations were announced amounting to rather more than 500l.

HANDEL'S *Solomon* was performed at Rotterdam for the first time on the 12th ult., with additional accompaniments written by Fr. Gernsheim.

THE first performance in Italy of Beethoven's Choral Symphony in its entirety took place at Milan, on April 18, under the direction of Signor Faccio.

THE *Rheingold* and *Walküre*, which our readers will remember are the first two parts of Wagner's *Ring des Nibelungen*, were performed for the first time in Leipzig, at the Stadt-Theater, on the 28th and 29th ult., with very great success. The remaining portions of the work will be produced as soon as they can be prepared.

THE performance of Wagner's *Siegfried*, which was to have been given at Munich on April 22, was postponed at the last moment, owing to an accident that befell Herr Vogl—who was to play the part of Siegfried—at the last rehearsal. In the fight with the dragon in the second act, Herr Vogl fell, spraining his arm so severely that his physician, fearing inflammation, forbade his appearing on the stage. Fortunately, in falling, he had the presence of mind to fling away the sword which he held, or his injury might have been even more serious.

MISS FLORENCE MAY'S series of Harpsichord Music of the seventeenth and eighteenth centuries is now in course of publication. The first three numbers represent the Italian and English schools, with Pergolesi, Alberti, and Dr. Greene. Nos. 4 and 5 will be devoted respectively to the German and Swedish composers, Mattheson and Agrell; and No. 6 to Henry Purcell. A short biographical notice accompanies each selection.

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TABLE OF CONTENTS.

	PAGE
DOWDEN'S STUDIES IN LITERATURE, by GEO. SAINTS-BURY	405
GREEN'S HISTORY OF THE ENGLISH PEOPLE, VOL. II., by JAS. GAIRDNER	405
LIFE IN THE MOPUSSIL, by H. J. S. COTTON	407
TWO PAMPHLETS ON CATHOLIC EDUCATION, by J. G. FITCH	407
BARING-GOULD'S ORIGIN AND DEVELOPMENT OF RELIGIOUS BELIEF, by G. A. SIMCOX	408
DORAN'S MEMORIES OF OUR GREAT TOWNS, by E. PEACOCK	409
MR. SEERAT'S NOTES TO PIERS PLOWMAN, by F. J. FURNIVALL	410
NEW NOVELS, by MRS. DAVID MASSON	410
CURRENT LITERATURE	411
NOTES AND NEWS	412
FOREIGN REVIEWS OF ENGLISH BOOKS	413
OBITUARY	413
NOTES OF TRAVEL	413
MAGAZINES AND REVIEWS	414
THE LAW OF THE FOREST, by T. E. CLIFFE LESLIE	414
NOTES FROM CAIRO, by ROLAND L. N. MICHELL	415
PARIS LETTERS, by G. MONOD	415
SELECTED BOOKS	417
CORRESPONDENCE:— The Dutch Drawings in the Burlington Fine Arts Club, by Dr. J. P. Richter	417
APPOINTMENTS FOR NEXT WEEK	417
HULL'S PHYSICAL GEOLOGY AND GEOGRAPHY OF IRELAND, by Major C. W. WILSON	417
DELITZSCH'S AESTHETIC CHRESTOMATY, by the Rev. A. H. SAYCE	418
SCIENCE NOTES (PHYSIOLOGY; CHEMISTRY AND MINERALOGY; PHILOLOGY)	418
MEETINGS OF SOCIETIES	421
THE ROYAL ACADEMY EXHIBITION, by W. M. ROSSETTI	422
EXHIBITION OF DRAWINGS BY DUTCH MASTERS AT THE BURLINGTON FINE ARTS CLUB, II., by Mrs. CHARLES HEATON	424
WATER-COLOUR SOCIETY'S EXHIBITION	425
SIGNOR LUPARINI'S NEW PROCESS OF CLEANING PICTURES, by C. HEATH WILSON	425
ART SALES	426
NOTES ON ART AND ARCHAEOLOGY	426
MUSIC NOTES, NEW PUBLICATIONS	427-8

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